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THE  
QUE OF LEARNING  
ITS · MANY · MEANINGS

SCENARIO, WITH INTERPRETATIONS

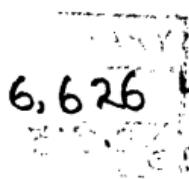
SCENARIO - - - - - vii to xxx

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# MASQUE OF LEARNIN



THE  
ASQUE OF LEARNING  
OF ITS MANY MEANINGS  
GEANT OF EDUCATION THROUGH  
AGES :: DEVISED AND INTER-  
TED BY PATRICK GEDDES  
JUBILEE OF UNIVERSITY HALL



PATRICK GEDDES AND COLLEAGUES  
THE OUTLOOK TOWER EDINBURGH

## THE MASQUE OF LEARNING

The Masque of Learning consists of an historic Pageant of characteristic scenes illustrative of the development of Higher Education, and of the origins and history of the University—each in the widest sense.

It thus starts from the earliest ages of evolving man—for what is the one essential of the University, in all times and lands, but the communication of experience from age to youth?

The main presentment begins with the great Oriental civilisations, and proceeds through Greek and Roman times, through Celtic and Medieval periods, to the Renaissance and the Encyclopedic age ; and thence to the present day.

For each of these great periods of thought and action, one or more of its memorable moments, its characteristic movements, will be represented. Each sequence of scenes, with its typical and historic figures, is thus in principle itself a pageant, expressing the essential genius of a race, or commemorating main achievements of an epoch of civilisation.

In each of these phases of culture its simple origins, its high culmination and achievement are expressed—its ideals at their best, its decadence with loss of these. All this varied history has made up the Complex Heritage and Burden of the intellectual world—from School-Bag to University Library.

The final scene attempts to shadow forth the Opening Future of Higher Education ; and to suggest how Edinburgh and its students—University and City together—may take an increasing part in this.

General communion and friends of Sections of the Masque, desire to acknowledge help from all sides and of many kinds. Among members of the University they must particularly mention Prof. Niecks and Prof. Baldwin Brown, Prof. Hardie and Mr A. F. Giles, Dr W. W. Taylor and Dr Schlapp, also the E. U. Classical Society and the Presidents of the Union and S. R. C.

Thanks are cordially tendered to the League of Pity, the Foreign Missions of the Church of Scotland, and to the Masonic Bodies in Queen Street.

To the Students, Professors and Director of the College of Art gratitude is felt for help in designing, stencilling and for general advice. Many painters have helped and suggested; notably Mr W. B. Hole, Mr J. Ogilvie Reid, Mr C. Martin Hardie, Mr W. Walls, Mr R. Duddingston Herdman, Mr John Duncan and Mr Robert Hope, all of the Academy. The Masque Poster has been contributed by Mr Stanley Cursiter.

The model of the University Building has been constructed by Mr W. Beattie; and other models by Mr More Nisbett and others, notably, the Life-Tree by Miss Oliver.

For Properties we are greatly indebted to Mr Minshull, Manager of the Lyceum Theatre, and his departmental assistants Miss Wright and Mr Sutherland; also to Miss Pagan, Mr J. W. Hay of John Knox's House, Mr Norman Glen, Mr Dudgeon, Mr A. O. Cushney and others.

Messrs Christie and Kilpatrick, Robemakers to the University, 95 South Bridge, have generously lent robes; and Mr T. Hall, George St., the chairs used as thrones.

Miss Howatson, Miss K. Bremner and Monsieur Crosnier have kindly arranged dances.

Messrs Paterson and Sons have conducted the business arrangements; and the Committee specially thank Mr Latto for his able and courteous direction.

In regard to the music, thanks are due to Mrs Kennedy Fraser and Mrs Caird for their suggestive aid. The music has been carried through, and largely composed under great difficulties of shortness of time for preparation, by Mr W. B. Moonie, Mus. Bac. (Edin.) and his collaborators in Orchestra and Citoir, including the choir of All Saints' Church. To Miss Helen Ford and to Miss Margaret Kennedy and her pupil, thanks are also tendered.

Officials and representatives of the City, with fellow-citizens who have facilitated their work must be summed up in the person of the Rt. Hon. the Lord Provost.

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*Organisers*

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EGYPTIAN . . . . .	MISS MARY FORBES
	ASSISTED BY MISS E. BAYLY JONES
HEBREW I. THE EXODUS . . . . .	MRS H. O. TARBOLTON
	MRS W. K. DICKSON
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CHINESE . . . . .	DR C. C. WANG
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RENAISSANCE III. EDINBURGH UNIVERSITY . . . . .	REV. ANSON WOOD
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ENCYCLOPEDISTS II. EDINBURGH . . . . .	MR W. F. BEATTIE
ENCYCLOPEDISTS III. GERMAN CULTURE . . . . .	HERR HOPP
PRESIDENT AND FUTURE . . . . .	MRS E. A. WALTON MRS JAMES WALKER

## PROLOGUE. THE SCHOOL-BAG

Organised by Mr George Cairncross

Scene of Masque : The Portal of the University.

1. Boy, passing with school-bag, meets Professor, who looks over his books and explains them, as a summary of History, each representing its period—from the modern arithmetic book back through general knowledge to the encyclopedia, through renaissance and medieval studies, to the classic, and the patriarchal past, and even beyond. For the story-book has its origin in folk-lore : the boy's apple is the raw food, and his ball the ready missile of Primeval Man. He is thus heir of all the ages more fully than he knows.
2. Boy asks, will he see all this when he matriculates? Professor tells him, Yes, if he will both throw his ball with the athlete, and eat the apple of knowledge as well. Boy does both forthwith ; thus matriculating as student. The Pageant opens accordingly.

*School-Boy*

*Professor* .

Mr GEORGE HUGH FOTHERGILL

Mr GEORGE CAIRNCROSS



## PRIMITIVE

Organised by Mrs Meredith Williams  
and Miss Katherine Cameron

Life tree in background.

1. Water Nymph dancing, followed by spirits of Nature and by Pan. The Dance of Nature and Life. Child Humanity.
2. Mother follows seeking child.
3. Hunter with Game and Hound. Young woman stanches hunter's wound with herbs ; then gives him apple.
4. Older woman, with rude sheaf and distaff. The women croon a song. Man twangs his bow. Primitive occupations of sexes : Labour and Rhythm.
5. Enter the Bringer of Fire, with ember in hollow stalk. Women make the hearth. The family circle forms.
6. Hunter counts upon his fingers : signs it to others.

*Nymphs and Fauns*

Misses ADAM, and WHYTE,  
NINA INGLIS, LOLA GAMLEY,  
E. HUNTER CRAWFORD, J.  
HUNTER CRAWFORD, LORNA  
HALKETT, PHOEBE HALKETT,  
LUCY HALKETT, ELSIE STRONACH,  
Masters ARTHUR  
GEDDES, N. and I. STRONACH,  
and ALASTAIR INGLIS

*Pan . . . .*

Mr ALASTAIR GEDDES

*Infant Humanity*

Master FRANCIS GAMLEY

*Primitive Man .*

Mr RAMSAY TRAQUAIR

*Young Woman .*

Miss P. KENNEDY FRASER

*Elder Woman .*

Mdlle FREUDENFELD

*Primitive Children*

Master FRANCIS GAMLEY and

Miss J. GORDON BROWN.

*Fire-Bringer .*

Mr T. P. FIELDEN.

## EGYPTIAN

Organised by Miss Mary Forbes  
assisted by Miss E. Bayly Jones

1. ROPESTRETCHING—Peasants quarrel over their boundary; Priest calls in ropestretchers; the measurements are taken down by Scribe; peace is restored.

*Peasants* . . . . . Messrs MARLY and AZIM  
*Priest and Scribe* . . . . Mr E. WARD and Mr SAKR  
*Ropestretchers* . . . . . Messrs SABRE and MADWAR

2. FUNERAL PROCESSION—Music. Thoth, the God of Intellect and Education, carrying scales of judgment and key of life.

*Thoth* . . . . . Mr GAVIN  
*Boys* . . . . . Scouts OLIVER and GRIFFITHS  
*Musicians* . . . . . Messrs SHAMSI and NOSEIR  
*Priest* . . . . . Mr S. GREIG  
*Ushapti* . . . . . Mr and Mrs MORLEY FLETCHER  
and Miss BROWN  
*Mummy-bearers* . . . . . Messrs THOUKHY and RASMY  
*Widow* . . . . . Miss E. BAYLY JONES  
*Ladies with Jar, Fruit  
and Sheaf* . . . . . Miss J. BAYLY JONES, Mrs  
HUNTER CRAWFORD and  
Miss B. ORPHOOT  
*Mourners* . . . . . Messrs MAHIR, ROUSHDY,  
SOMERVILLE, PATCH

## HEBREW—I. THE EXODUS

Organised by Mrs H. O. Tarbolton,  
and Mrs W. K. Dickson

Moses remains after Egyptian funeral has gone: gazes on Life-tree.

2. Hebrew slaves bearing bricks: their task-master strikes them with his whip.
3. Moses strikes task-master, casts off his Egyptian robe, and leads forth the Israelites.
4. He leaves them for a time; returns with tables of law; finds them bowing before Golden Calf.
5. 'Return of the spies bearing grape-bunch.

*Moses* . . . . . Mr H. S. GAMLEY, A.R.S.A.  
*Aaron* . . . . . Mr T. PEDDIE

<i>Taskmaster</i>	.	.	Mr GRAHAM THOMSON
<i>Slaves</i>	.	.	Messrs J. BALLANTINE and DOUGHTY
<i>Israelites</i>	.	.	Messrs GIBB, FURST, SUTHERLAND and Master LENNOX JAMIESON, Mrs F. GORDON BROWN and Mrs HEBELER, Misses BACH, M. DE LA COUR, ROYDS, GLADYS GRAYSON, LOLA V. GAMLEY, and GRISELDA GORDON BROWN
<i>Spies, with grapes</i>			Messrs EL AZIM and MARLY

## HEBREW—II. THE COURT OF SOLOMON

Organised by Miss Cecile Walton

1. <i>Solomon</i>	.	.	
2. <i>Visit of Queen of Sheba, bringing 'Ivory, Apes, and Peacocks.'</i>			
3. <i>Priest and Prophet.</i>			
<i>Solomon</i>	.	.	
<i>Attendants</i>	.	.	Miss LILIAN LAW and Miss DOROTHEA WATERSON
<i>Banner-Bearers</i>			
<i>Queen of Sheba</i>			Miss CECILE WALTON
<i>'Ivory'</i>	.	.	Mrs HUGH MILLER, Miss DOROTHEA JOHNSTONE, Miss HELENA SCHLAPP
<i>'Apes'</i>			Mrs SPOTTISWOODE RITCHIE and Mrs H. AULDJO JAMIESON, Misses MARY MYLNE, MARY and ELSIE NEWBERY, ELIZA WALTON, EDITH JOHNSTONE, MABEL BROWN, MARGERY WALTON

<i>Monkey-Carrier</i>	.	.	
<i>'Peacocks'</i>	.	.	Miss EMY MYLNE and Mr ERIC ROBERTSON
<i>Prophet</i>	.	.	Mr W. O. HUTCHISON
<i>Priest</i>	.	.	Mr

## CHINESE

### Organized by Dr C. C. Wang

1. Peasant in garments yellow with dust of soil.
2. The two Peasant-Emperors, Yao and Shun.
3. Meeting of Confucius and Lao-tze.
4. Mencius.

<i>Peasant</i>	.	.	.	Mr
<i>Emperor Yao</i>	.	.	.	Mr MADWAR
<i>Confucius</i>	.	.	.	Dr WANG
<i>Lao-tze</i>	.	.	.	Mr el AZIM
<i>Mencius</i>	.	.	.	Mr SHAMSY

## HINDUS

### Organised by Mr M. L. Bangara

1. The four Ancient Castes :  
*Sudra, Vaisya, Brahmin, and Kshatrya*  
(Peasant, Merchant, Brahmin and Ruler).
2. Manu, the Law-giver, establishes the four Castes.  
*Manu* . . . Mr THAKORE
3. Sanyasin (Vashista) an ascetic teacher, with disciples, including Princes Rama and Lakshman. Archery and Learning.  
Chant from Mahabharata.  
*Vashista* . . . Mr LAKSHMI SWAMI  
4. Disciples . . . Messrs BHASKAR, IYENGAR,  
CHAUDRI and K RAO.  
*Prince Rama* . . . Mr GAEKWAD  
*Prince Lakshman* . . . Mr KHAN
4. Founder of Mathematical Science, Bhaskaracharya, with his daughter Lilavathi.  
*Bhaskaracharya* . . . Mr MITRA  
*Daughter (Lilavathi)* . . . Miss FREUDENFELD

## 5. Founders of Schools of Philosophy.

*Vyasa (Vedanta)* . . . Mr  
*Gotama (Nyaya)* . . . Mr MUZUMDAR

## 6. The Poet Kalidasa, chanting from his 'Sakuntala.'

*Kalidasa* . . . Mr GADGILL

## BUDDHISTS

Organised by Mr M. L. Bangara

### 1. Prince Siddartha's Renunciation of Home and Kingdom.

*Old Man* . . . Mr BOSE  
*Sick Man* . . . Mr R. RAO  
*Prince Siddartha* . . . Mr K. G. RAO  
*Princess Yashodara (his wife)* . . . Miss WATSON  
*Charioteer* . . . Mr KAPUR

### 2. His return as Buddha.

*Buddha* . . . Mr K. G. RAO  
*2 Disciples* . . . Messrs BHASKAR and KHAN  
*Yashodara* . . . Miss WATSON  
*Rahula (Buddha's son)* . . . Miss SAKUNTALA RAI  
*The Four Castes* . . . Messrs HANDOO, RAO, THAPUR and RAMASWAMI

## PARSIS AND PERSIANS

Organised by Mr M. M. Gandevia

Zoroastrian High Priest—followed by Parsi in indoor dress (sacred white muslin shirt always worn), bearing Sacred Fire; and by Parsi gentleman in outdoor dress. Priest chants verse in Avesta from sermon of Zoroaster.

<i>Priest</i>	Mr M. M. GANDEVIA
<i>Parsis</i>	Messrs H. A. TOPALIA (firebearer) and J. H. MEHTA

2. Preceptor, with three disciples, all in ancient costumes, and with mirror, bow and arrow, and model horse : representing the ancient Persian Education, which consisted in 'speaking the truth, in drawing the bow, and in riding the horse.'

*Preceptor* . . . . Mr M. B. MOTAFRAM

*Disciples* . . . . Messrs H. S. DASTUR,  
S. A. D. NAOROJI  
and J. MASTER

3. Firdausi, the 'Homer of Asia,' in 12th century costume, author of 'Shah-nameh,' the epic of ancient Persia.

*Firdausi* . . . . Dr J. C. KHAMBATTA

## GREEK—I. (HOMERIC)

Organised by Mrs Robert Burns

*Background of Nature and Primitive Occupations*

1. Homer. His song evokes from the shades Paris and Helen, Achilles, Odysseus.  
2. Athletes, and Sappho with her maidens : Choric Dance.

*Homer* . . . . Mr J. CAMPBELL NOBLE, R.S.A.

*Boy* . . . . Master KENNETH HERDMAN

*Helen* . . . . Mrs ALBERT CATHLES

*Paris* . . . . Mr CROSBIE

*Attendants on Helen* . . Mrs BURNS and Miss D. BAKER,  
Misses FORD and PATERSON

*Achilles* . . . . Mr A. H. HISLOP

*Odysseus* . . . . Mr W. CALDWELL CRAWFORD

*Athletes* . . . . Mr M. ALLEN, and Messrs  
THOMSON, BALMAIN, COWAN,  
MILNE, JOHNSTON, MUNRO,  
KELLOCK, NAPIER, and  
TURNBULL

*Sappho* . . . . Mrs A. P. MELVILLE

*Maidens* . . . . Miss M. BAKER, and Misses  
McRORIE, CARRINGTON  
SMITH, WILLIAMSON, STEELE,  
DUNNET, McDIARMID, D.  
BAKER, ANGUS, and FREW.

GREEK—II.  
(PARNASSIAN AND OLYMPIAN)

Organised by Lady Grant, Mrs Cadenhead, and  
Mrs Edward Graham

Muses, Gods, Goddesses and Sibyl

MUSES

<i>Euterpe</i>	.	.	.	Miss DOUGLAS
<i>Erato</i>	.	.	.	Mrs TREMLETT
<i>Melpomene</i>	.	.	.	Miss HOLE
<i>Thalia</i>	.	.	.	Miss SHAW
<i>Terpsichore</i>	.	.	.	Miss STEWART
<i>Polymnia</i>	.	.	.	Miss WOOD
<i>Clio</i>	.	.	.	Miss OUTRAM
<i>Urania</i>	.	.	.	Miss CHAMBERS
<i>Calliope</i>	.	.	.	Miss MIDDLETON

GODS

<i>Eros</i>	.	.	.	Miss J. GAULD
<i>Hermes</i>	.	.	.	Mr BROWN
<i>Dionysos</i>	.	.	.	Mr SCOTT MONCRIEFF
<i>Apollo</i>	.	.	.	Mr J. D. TREMLETT
<i>Ares</i>	.	.	.	Mr FIELDEN
<i>Hephestos</i>	.	.	.	Mr ALEXANDER
<i>Zeus</i>	.	.	.	Mr J. A. C. MURRAY

GODDESSES

<i>Hebe</i>	.	.	.	Miss SPIER
<i>Artemis</i>	.	.	.	Miss NEWBIGGIN
<i>Aphrodite</i>	.	.	.	Miss ESTHER WILSON
<i>Pallas Athene</i>	.	.	.	Miss MARROW
<i>Hera</i>	.	.	.	Mrs MCCLURE
<i>Demeter</i>	.	.	.	Miss DUNCAN

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*Delphian Oracle* . Miss PARKER

### GREEK—III. (HISTORIC)

Organised by Mrs Cadenhead and Mrs Edward Graham

1. Nature Background : represented by Esop, with animals.
2. Diogenes.
3. The Oath of Hippocrates.
4. Pericles and his work.
5. Philosophers, Dramatists, and Orators.
6. Sibyl.

*Esop, with Animals* . . Mr DRUMMOND YOUNG with  
Misses HUNTER CRAWFORD,  
and A. HUNTER CRAWFORD

*Diogenes* . . . . Mr TIROL

*Hippocrates, with Youths* Mr SMEATON with Messrs  
GRAHAM and PARKER

*Pericles and Aspasia* . . Mr URQUHART and Miss  
MARTIN

*Ictinus and Phidias* . . Mr GRANT and Mr HAMISH  
PATERSON

*Socrates* . . . . Mr DALE

*Friends* . . . . Messrs BARTHOLOMEW and Dow

*Plato* . . . . Mr de WATTERVILLE

*Aristotle* . . . . Mr JONES

*Alexander, afterwards  
called the Great* . . Mr KEN

*Euripides* . . . . Mr MACKENZIE

*Aristophanes* . . . . Mr JENKINS

*Demosthenes* . . . . Mr TREMLETT

*Sibyl* . . . . Miss HALLIDAY CROOM

### ROMAN

Organised by Mr and Mrs Hamilton More Nisbett

*Early Rome*—

1. Peasants. The Call of Cincinnatus.
2. The Sibylline Books.

*Imperial Rome*—

3. Cæsar.
4. Virgil with Augustus, Horace with Maecenas, Marcus  
Aurelius.

5. **Pedagogue with Youths.**
6. **Architect (Vitruvius) with Engineer.**
7. **Justitia : Ulpian and Papinian. Justinian.**

*End of Graeco-Roman Culture—*

8. **Martyrdom of Hypatia.**

<i>Bearers of Terminus</i>	MR H. A. R. GIBB, and Mr N. W. STUART
<i>Peasants</i>	Messrs R. MACRORIE, A. ROSS, Miss HENDRY, Mrs LEONARD, Miss ALEXANDER, Miss GILCHRIST
<i>Cincinnatus</i>	Mr J. M. MITCHELL
<i>Messenger</i>	Master G. G. CARMICHAEL
<i>Pontifex</i>	Mr A. O. CUSHNEY
<i>Sibyl</i>	Miss HALLIDAY CROOM
<i>Standard-bearer</i>	Mr E. A. DIACOFF
<i>Caesar</i>	Mr D. BAIN
<i>Augustus</i>	Mr J. R. PAYNE
<i>Virgil</i>	Mr T. S. MUIR
<i>Maecenas</i>	Mr M. FOSTER
<i>Horace</i>	Mr J. ANDERSON
<i>Marcus Aurelius</i>	Dr MACKENZIE
<i>Pedagogue</i>	Mr FRANK URQUHART
<i>Youths</i>	Mrsrs THOMSON, BELL, PINTNER
<i>Vitruvius (architect)</i>	Mr HAMILTON MORE NISBETT
<i>Engineer</i>	Mr J. B. KIRK
<i>Justitia</i>	Mrs H. MORE NISBETT
<i>Lictors</i>	Messrs A. and J. A. MACDONALD
<i>Ulpian and Papinian (in Syrian costumes)</i>	Mr G. W. DUNCAN and Mr B. C. ANDERSON
<i>Justinian</i>	Mr J. A. DONALDSON
<i>Bearer of St Sophia</i>	Master G. CARMICHAEL
<i>Hypatia</i>	Miss BOTHWELL MAYE
<i>Youths</i>	Messrs THOMSON, BELL, PINTNER
<i>Maidens</i>	Misses KENNEDY FRASER and FREUDENFELD
<i>Monk</i>	Mr R. MACRORIE

## CELTIC

Organised by Misses E. H. Kirkwood, M. E. Macmillan and Sarah Macgregor. Fairies, arranged by Mrs Meredith Williams

*Ossianic Age*—

1. Nature Background ; Fairies. Angus Og (god of Youth).
2. Druid and Druidess. The Sacred Symbols.
3. The Harping of Ossian : evocation of Cuchullin, of Deidre and the Sons of Usnach, and the Riders of the Sidhe.
4. The Meeting of St Patrick and Ossian.
5. Ossianic Chant ; and Hymn to the Sun.

*Arthurian Age*—

6. Merlin and Arthur. The Winning of Excalibur ; The beginning of the Round Table.
7. Sagaman and Vikings.

*Columban Age*—

8. St Columba and his Missioners.

*Fairies from Primitive Scene*

<i>Angus Og</i> . . . .	Mr ALASTAIR GEDDES
<i>Druid and Druidess</i>	Mr D. MACMILLAN and Mrs EDNIE
<i>Boys with Sacred Symbols</i>	Masters G. WATSON, A. and K. CARMICHAEL
<i>Shepherd and Shepherdess</i> . . . .	Mr Ross and Miss DICK
<i>Ossian</i> . . . .	Mr DRUMMOND YOUNG
<i>Malvina</i> . . . .	Miss S. MACGREGOR
<i>Maidens</i> . . . .	Misses K. MACGREGOR, A. DIXON, MALCOLM, CATTENACH
<i>Cuchullin</i> . . . .	Mr HARRY GAMLEY, A.R.S.A.
<i>Deirdre of the Sorrows</i>	Miss CONSTANCE KIRKWOOD
<i>Sons of Usnach</i> . . . .	Messrs GILL, MACARDLE
<i>Riders of the Sidhe</i> . . . .	Messrs A. ALEXANDER, P. WATSON, BALLANTINE and BOUCHER
<i>Heroic Ossianic Chant</i>	Miss MARGARET KENNEDY

<i>Laoidh Oisein do'n</i>			Miss HELEN FORD
<i>Ghrein sung by</i>	.	.	
<i>The Mystic Rose borne</i>			Miss P. KIRKWOOD
<i>by</i>	.	.	
<i>St Patrick</i>	.	.	Mr GIFFORD KERR
<i>Monks</i>	.	.	Messrs INGLIS, SCOTT, YOUNG, JOHNSON
<i>Novices</i>	.	.	Misses M. E. WILSON and O. KIRKWOOD
<i>Abbess and boys</i>	.	.	Miss M. E. MACMILLAN, Messrs BOUCHER and
<i>Merlin</i>	.	.	Mr RAMSAY
<i>Knight</i>	.	.	Mr MILLAR
<i>Arthur</i>	.	.	Mr INGLIS
<i>Sagaman and Vikings</i>			Messrs JOHN RHIND, THOMAS BURNS, G. DOBIE DURHAM
<i>St Columba</i>	.	.	Mr MACLEAN

## MEDIEVAL—I. (MOHAMMEDAN)

Organised by Mr S. el Azim

1. **Harun al-Rashid receives Ambassadors and Scholars from Europe, India and China.**
2. **Omar Khayyam.**

<i>Harun al-Rashid</i>	.	.	Mr H. SAKRE
<i>Pages</i>	.	.	Mr J. KENNEDY and Mr SABRY
<i>Vizir (Khalid al Barmaki)</i>	.	.	Mr MAHER
<i>Vizir (Jasaf al Barmaki)</i>	.	.	Mr NOSEIR
<i>Chamberlain</i>	.	.	Mr A. MARIY
<i>Ambassadors from Byzantium</i>			Messrs
<i>                  ", from Charlemagne</i>			Messrs
<i>Ambassadors from India</i>	.	.	Messrs BANGARA and
<i>Ambassadors from China</i>	.	.	Messrs MADWAR and SHAMSY
<i>Omar Khayyam</i>	.	.	Mr S. el AZIM

## MÉDIEVAL—II. (ECCLESIASTICAL ETC.).

### Organised by Miss Mabel Dawson

1. Abelard and Heloise.
2. St Benedict and his order : Monks and Nuns.
3. Templars and Hospitallers.

*Later :*

4. The Coming of the Friars, Dominicans and Franciscans.
5. Foundation of first Oxford College (Merton).
6. Devorgilla founds Balliol College.
7. Bruce founds Scots College Paris.
8. St Andrews, Glasgow and Aberdeen Universities are founded by their Bishops.

<i>Abelard</i>	.	.	Mr F. C. MEARS
<i>Heloise</i>	.	.	Miss MINNIE CHAPMAN
<i>St Benedict</i>	.	.	Rev A. B. ROBB
<i>Benedictines</i>	.	.	Messrs J. BARRIE, J. HARLEY and J. MACPHERSON
<i>Abbess</i>	.	.	Mrs BALFOUR
<i>Nuns</i>	.	.	Misses SKINNER, and DAWSON
<i>Templars</i>	.	.	Messrs RUSSEL and BETHUNE
<i>Hospitallers</i>	.	.	Msrs GILCHRIST and CHAPMAN
<i>Albertus Magnus</i>	.	.	
<i>St Thomas Aquinas</i>	.	.	Mr W. LOWSON
			(Dominicans)
<i>Duns Scotus (Franciscan)</i>	.	.	Mr W. G. BURN MURDOCH
<i>Dante (as student at Paris)</i>	.	.	Dr CARSE
<i>Walter de Merton</i>	.	.	Rev R. B. DAWSON
<i>Students</i>	.	.	Mr R. PINTNER and MR BELL
<i>Devorgilla Balliol</i>	.	.	Miss DUNCAN
<i>Page</i>	.	.	Miss I. YOUNG
<i>Lady Attendant</i>	.	.	Miss M'LEOD
<i>Robert the Bruce</i>	.	.	Mr H. S. GAMLEY, A.R.S.A
<i>Bannerbearer</i>	.	.	Mr N. W. STEWART
<i>Students</i>	.	.	Mr R. PINTNER and MR BELL
<i>Archbishop of St Andrews</i>	.	.	Rev P. M. HERFORD
<i>Bishop of Glasgow</i>	.	.	Mr G. STEEDMAN
<i>Bishop of Aberdeen</i>	.	.	Mr A. de M. ALEXANDER
<i>Crossbearer</i>	.	.	Mr C. C. ANDERSON
<i>Incense Bearer</i>	.	.	Mr F. DALE
<i>Incense Acolyte</i>	.	.	Master F. SMITH
<i>Banner Bearer</i>	.	.	Master G. PATON

<i>Acolytes</i>	<b>Masters A. SMITH, N. SUTHERLAND, C. SUTHERLAND, W. HOFFIE, E. MARTIN, A. BROWN</b>
<i>Students</i>	<b>Mr R. PINTNER and Mt BELL</b>

### **MEDIEVAL—III. (SECULAR LIFE AND LEARNING)**

**Organised by Miss Agnes Lowson**

1. **The Great Fair.**
2. **Strife of Barber-Surgeon and Herbalist—Origin of Medical Schools.**
3. **Mohammedan Merchants bring MS. of Aristotle to Michael Scot ; their Discussion (clerical and lay) arouses Medieval University.**

*Folk of the Fair .—*

<i>Wine-vendor</i>	<b>Mr R. GUY HILLCOAT</b>
<i>Bread-woman</i>	<b>Miss C. FRASER</b>
<i>Orange-woman</i>	<b>Miss A. WHEATLEY</b>
<i>Apple-woman</i>	<b>Miss M. YOUNG</b>
<i>Egg-woman</i>	<b>Miss M. THOMSON</b>
<i>Vegetable sellers</i>	<b>Misses M. and C. CLARK</b>
<i>Barber Surgeon</i>	<b>Dr. FOTHERGILL</b>
<i>Bernard Gordon</i>	<b>Mr C. M. AITCHISON</b>
<i>Boy</i>	<b>Mr R. WHEATLEY</b>
<i>Herbalist</i>	<b>Mr C. SCOTT-MONCRIEFF</b>
<i>Pedlar</i>	<b>Mr T. HARRISON</b>
<i>Girls</i>	<b>Misses I. MACGILLIVRAY, M. MACDONALD, I. YOUNG and G. MUIRHEAD</b>
<i>Beggar</i>	<b>A. M. DOWDEN</b>
<i>Townswomen</i>	<b>Misses E. HARRISON, H. J. TAYLOR, B. P. LAWSON</b>
<i>Children</i>	<b>Misses M. MUIR, P. BROWN, N. SILLAR, E. NICOL, AGNES DODS and AILEEN DODS</b>
<i>Piper</i>	<b>Mr R. B. McJANET</b>
<i>Juggler</i>	<b>Mr S. ANDERSON</b>
<i>Wayfarer</i>	<b>Mr E. A. BLACK</b>
<i>Michael Scot</i>	<b>Mr A. HARPER</b>
<i>Student</i>	<b>Mr L. WHEATLEY</b>
<i>Moorish Merchants</i>	<b>Messrs EL AZIM and MARIY</b>

# RENAISSANCE—I. ORIGINS

## Organised by Miss Dalyell

### *Faust*—

1. *Faust as Alchemist*; mingled witchcraft and science.
2. *Faust as traditional inventor of Printing*.

<i>Faust</i> . . . .	Dr TAYLOR
<i>Attendant Alchemists</i>	Messrs C. NORMAND and T. M. FINDLAY
<i>Mephistopheles</i> . . . .	Mr I. P. KENDALL
<i>Witch (as Helen of Troy)</i>	Miss BOTHWELL MAYE
<i>Printer and Apprentice</i>	Mr CYRIL LELY and Mr RANSOME

### *Lorenzo the Magnificent*—

1. *Court of Lorenzo*.
2. *Lorenzo with Artists and Scholars*; reception of Greek Fugitive Scholar; printing of the classics.
3. *Protest of Medieval Pedant*; triumph of Press; and of vernaculars, medicine and science—(expressed by Paracelsus—though of later date.)

<i>Catherine Sforza (running)</i>	Miss GLADYS WALKER
<i>Youth (Chasing)</i> . . . .	Mr BURNS
<i>Four Musicians</i> . . . .	Messrs F. RAWLING, J. CRAIG
<i>Court Ladies</i> :—	
<i>Clarice Orsini (Wife of Lorenzo)</i> . . . .	Miss DALYELL
<i>Philiberta of Savoy</i> . . . .	Miss WINIFRED KINNEAR
<i>Madelena and Constanza di Medici</i> . . . .	Misses BLAIR
<i>La Bella Simonetta</i> . . . .	Mrs PORTER
<i>Clarice di Medici</i> . . . .	Miss HILDA COTTERILL
<i>Lucrezia Tornabuoni</i> . . . .	Mrs GRAY MUIR
<i>Alessandra Scala</i> . . . .	Mrs PECK
<i>Beatrice d'Este</i> . . . .	Miss PATERSON
<i>Lucrezia di Medici</i> . . . .	Miss BALLANTYNE
<i>Alfonsina Orsina</i> . . . .	Miss ELIZABETH SOUDEN
<i>Isabella d'Este</i> . . . .	
<i>Pico della Mirandola</i> . . . .	Mr E. J. MILNE
<i>Courtiers</i> . . . .	
<i>Moorish Pages</i> . . . .	Scouts G. FORD and T. FORD

<i>Lorenzo the Magnificent</i>	.	Rev. ALEX. ROBB
<i>Leonardo da Vinci</i>	.	Mr A. E. BORTHWICK, R.S.A.
<i>Politian</i>	.	Mr F. C. MEARS
<i>Sons of Lorenzo</i>	.	C. FORD and J. RYNESS
<i>Greek Fugitive Scholar</i>	.	Mr N. LUCAS
<i>Medieval Pedant</i>	.	Prof. GEDDES
<i>Paracelsus</i>	.	Mr KELLER

## RENAISSANCE—II. JAMES IV and QUEEN MARY

Organised by Mrs Adrian C. Hope

*James IV with Queen Margaret (Tudor); the Mission of Erasmus to Italy.*

Scottish Standard bearer with trumpeters.

Courtiers, including the poets Dunbar and Henryson, Gavin Douglas, Provost of St Giles, Elphinstone, Bishop of Aberdeen, etc., are marshalled by the Lyon King of Arms to receive the King and Queen, who enter in procession, followed by the Courtiers and Ladies named below.

Dunbar reads verses of *The Thistle and the Rose*.

Prince Alexander enters with his tutor hitherto; then Erasmus: Erasmus shows him books, and they depart for Italy.

The King rejoins Queen and Court, and all retire in procession.

<i>The Scottish Standard-Bearer</i>	Mr RAMSAY TRAQUAIR	
<i>1st Trumpeter</i>	.	Mr MACAULAY
<i>2nd Trumpeter</i>	.	Mr THORNTON

*1st Procession of Courtiers to receive the King and Queen*

*Sir William Comyn, Lyon*

<i>King of Arms</i>	.	Mr ROSS
<i>William Dunbar, the poet</i>	.	Mr JOHN HAY BEITH
<i>Robert Henryson, the poet</i>	.	Mr JAMES E. SHEARER
<i>Gavin Douglas, Provost of St Giles</i>	.	Mr JACK KENNEDY
<i>William Elphinstone, Bishop of Aberdeen</i>	.	Mr A. DE M. ALEXANDER

2nd Procession

<i>1st Canopy-Bearer</i>	.	.	Mr RONALDSON
<i>2nd Canopy-Bearer</i>	.	.	Mr COUSLAND
<i>King James IV</i>	.	.	Mr H. MORE NISBETT
<i>Queen Margaret Tudor</i>	.	.	Miss JAQUELINE HOPE
<i>3rd Canopy-Bearer</i>	.	.	Mr MASTERTON
<i>4th Canopy-Bearer</i>	.	.	Mr M'PHERSON
<i>Duchess of Albany</i>	.	.	Mrs LENOX CONYNGHAM
<i>Henry, Earl of Northumber- land</i>	.	.	Mr C. L. MARBURG
<i>Thomas, Earl of Surrey</i>	.	.	Mr CHARLES NAPIER
<i>Lady Catherine Gordon</i>	.	.	Miss BAIRD
<i>Elizabeth Rutherford of that Ilk</i>	.	.	Miss F. BAIRD
<i>Archibald, Earl of Angus (Bell-the-Cat)</i>	.	.	Mr A. E. HARLEY
<i>Nicholas West, the English Ambassador</i>	.	.	Mr A BAIRD
<i>Pedro de Ayala, the Spanish Ambassador</i>	.	.	Mr E. SEWELL
<i>Margaret Hamilton</i>	.	.	Miss M. WHITE
<i>Isabel Hamilton</i>	.	.	Miss A. WHITE
<i>Sir Andrew Wood of Largo</i>	.	.	Mr SAUNDERSON
<i>Lady Randolph Murray</i>	.	.	Miss FORSYTH GRANT
<i>Lady Herries of Terreagles</i>	.	.	Miss G. FORSYTH GRANT
<i>Countess of Ross</i>	.	.	Miss ROSS
<i>Archibald, Earl of Argyll</i>	.	.	Mr J. W. A. ALLAN
<i>The Earl of Huntly</i>	.	.	Mr ROBERT MURRAY
<i>The Earl of Lennox</i>	.	.	Mr CREARY
<i>The Master of Angus</i>	.	.	Mr D. A. MANSON
<i>Alexander, son of James IV, (aged 15)</i>	.	.	Master JOHN HOPE
<i>Patrick Panter, his tutor and the King's Secretary</i>	.	.	Mr T. ALEX HOWIE
<i>Hector Boece, the Historian</i>	.	.	Mr ARTHUR MILNE
<i>Erasmus</i>	.	.	Mr J. W. PECK

*Queen Mary and John Knox; Foundation of the Parish Schools.*

<i>Page</i>	.	.	.	Master HUNTER GORDON
<i>Mary Seton</i>	.	.	.	Miss MARY SETON

<i>Mary Bethune</i>	.	.	Miss E. DUNCAN
<i>Queen Mary</i>	.	.	Mrs JAMES CURLE
<i>Mary Livingstone</i>	.	.	THE HON. GERTRUDE FORBES SEMPILL
<i>Mary Hamilton</i>	.	.	Miss BINNIE
<i>Chastelard</i>	.	.	
<i>John Knox</i>	.	.	Mr WILLIAM HAY

## RENAISSANCE—III. EDINBURGH UNIVERSITY

Organised by Rev. Anson Wood

*Foundation of Edinburgh University by James VI.*

James VI enters with George Buchanan, Arran, the Admirable Crichton, and George Heriot with jewels.

Preceded by the City Halberdiers come the Provost, Bailies and Councillors of Edinburgh, with Lawson (Minister of High Kirk), and Rollock (first Principal) with Second Master and Scholars.

The Provost presents the Charter. The King requires Buchanan's persuasion, but signs it. The Provost presents the Minister and the Principal.

The Scholars applaud and sing *Gaudeamus*, in which the whole audience joins.

<i>King James VI</i>	.	.	Rev. ANSON WOOD
<i>George Buchanan</i>	.	.	Mr JAMES MILL
<i>The Earl of Arran</i>	.	.	Mr LEONARD MONCRIEFF
<i>The Admiral Crichton</i>	.	.	Mr G. SCOTT-MONCRIEFF
<i>George Heriot</i>	.	.	Mr GEORGE S. BELFIELD
<i>Alexander Clerk of Belbury</i>			
<i>(Provost of Edinburgh)</i>	.	.	Mr J. PRINGLE
<i>Bailies</i>	.	.	Messrs GARSTEN and LITSTER
<i>Councillors</i>	.	.	Messrs GRACIE, SNOWDEN, MACPHERSON, DOBIE, MARTIN, MURRAY
<i>James Lawson, Minister of</i>			
<i>High Kirk</i>	.	.	Mr W. WEDDERBURN
<i>James Rollock, First Principal</i>			Mr J. C. THOMSON

<i>Duncan Nairn, 2nd Master</i>	Mr FORSYTH GRANT
<i>Scholars</i>	Masters COSANDEY, M'LACHAN, COLLIER and HENDERSON (GEORGE HERIOT'S SCHOOL)
<i>Page</i>	Master FRANCIS THOMSON

## ENCYCLOPEDISTS •

### I. FRENCH

Organised by Monsieur M. Tirol

1. *Salon of Julie de l'Epinasse*; a gathering of notable Encyclopedists.
2. *Reception of David Hume and Adam Smith*.
3. *Pavane* (arranged by M. Crosnier).

<i>Madame Geoffrin</i>	.	MISS CADELL
<i>Julie de l'Epinasse</i>	.	MISS CARMOCHE
<i>Madame d'Houdetot</i>	.	MISS TURCAN
<i>Duc de Nivernais</i>	.	MR CROSNIER
<i>Marechal de Noailles</i>	.	MR A. GEDDES
<i>(The Pavane is danced by the preceding four)</i>		
<i>Voltaire</i>	.	MR J. M. MACKAY
<i>J. J. Rousseau</i>	.	MR TH. D. ADIE
<i>Diderot</i>	.	M. M. TIROL
<i>D'Alembert</i>	.	MR WILSON
<i>Buffon</i>	.	MR MUIR
<i>Prince de Conti</i>	.	MR LOVE
<i>L'Abbe de l'Epée</i>	.	MR BROWN
<i>Pupil</i>	.	Master J. HENDERSON
<i>Marmontel</i>	.	MR TUDOR
<i>Linné</i>	.	MR DICKS
<i>Burigny</i>	.	MR BAYNE
<i>L'Abbé Galiani</i>	.	MR G. W. FURMAGE
<i>Greuze</i>	.	MR D. GRANT
<i>Joseph Vernet</i>	.	MR STEWART
<i>Un autre Abbé</i>	.	MR SCOTT
<i>Lekgin</i>	.	MR A. JOHNSON
<i>Helvétius</i>	.	MR W. BELL
<i>David Hume</i>	.	MR A. SINCLAIR
<i>Adam Smith</i>	.	MR J. KENNEDY
<i>Duke of Buccleuch</i>	.	MASTER WAUGH

## II. EDINBURGH

### Organised by Mr W. F. Beattie

1. Gathering of Edinburgh Notables at Adam Fergusson's.  
Arrival of Robert Adam (with Model of University Building) James Watt (with model of his engine) and Robert Burns.
2. Meeting of Burns and Scott.

#### Around Adam's Model of University on Dais.

<i>Adam Fergusson as Host</i>	MR C. J. TENNANT
<i>Mistress Dunlop</i>	MRS A. K. BEATTIE
<i>Robert Adam, Architect</i>	MR FRED LAKE

#### Sitting on Dais.

<i>Master Fergusson</i>	SCOUT GRAHAM DUNCAN
<i>Earl of Glencairn</i>	MR F. HALLIDAY
<i>Gregory</i>	MR J. S. PARKER
<i>Nasmyth</i>	MR CECIL LAKE
<i>Dr Cullen</i>	MR C. MANSON
<i>Miss Peggy Chalmers</i>	MISS L. MILROY LAMB
<i>Miss Burnett</i>	MISS E. SKINNER
<i>Lord Monboddo</i>	DR FOTHERGILL
<i>Dr Blacklock</i>	MR G. C. IRVINE
<i>Dugald Stewart</i>	MR F. G. HUGHES
<i>Watt with model engine</i>	MR F. BAIRD
<i>Duchess of Gordon</i>	MRS COCHRAN PATRICK
<i>Adam Smith</i>	MR JACK KENNEDY
<i>Buccleuch (his pupil)</i>	MASTER DANIEL WAUGH
<i>David Hume</i>	MR A. SINCLAIR
<i>Burns</i>	MR W. F. BEATTIE
<i>Walter Scott</i>	MASTER M'NAIR

### III. GERMAN CULTURE

#### Organised by Herrn Hopp.

1. **Immanuel Kant** on his daily walk.
2. **Goethe** and **Schiller**.
3. **The Brothers Humboldt**.
4. **The Brothers Grimm** : Philology and Folk-Lore.
5. **Froebel** and his **Kindergarten**.
6. **Apotheosis of Beethoven**.

<i>Immanuel Kant</i>	.	MR S. GUNN
<i>Goethe</i>	.	HERR F. KLIPPERT
<i>Schiller</i>	.	MR R. D. COUTTS
<i>Wilhelm v. Humboldt</i>	.	HERR WALTER GRAU
<i>Alexander v. Humboldt</i>	.	MR G. H. HENDERSON
<i>Jakob Grimm</i>	.	MR J. M. ALLAN
<i>Wilhelm Grimm</i>	.	HERR H. LANDES
<i>Red Riding-Hood</i>	.	LORNA HALKETT
<i>Sleeping Beauty</i>	.	FRANCIS HOPP
<i>Prince</i>	.	MASTER G. HOPP
<i>Gnome</i>	.	MASTER GORDON RIDDLER
<i>Gnome</i>	.	MASTER W. HOPP
<i>Fairy</i>	.	MISS E. HUNTER CRAWFORD
<i>Fairy</i>	.	MISS J. HUNTER CRAWFORD
<i>Fröbel</i>	.	MR ROBERT B. WALKER
<i>With Fröbel</i>	.	SIX CHILDREN from KINDER-GARTEN AT GILLESPIE SCHOOL
<i>Figure of Music</i>	.	MISS FREUDENFELD

# PRESENT AND FUTURE

Organised by Mrs E. A. Walton  
and Mrs James Walker.

## THE UNIVERSITY

1. Procession of the Faculties. 2. Alma Mater.

## THE CITY

3. The City of Edinburgh. 4. Her Colleges and Craftsmen.

## THE FUTURE

<i>Divinity</i>	.	.	Miss M. HALLIDAY CROOM
<i>Graduates</i>	.	.	Messrs G. H. CARPHIN, BAIN, HALDANE
<i>Medicine</i>	.	.	Miss HALLIDAY CROOM
<i>Graduates</i>	.	.	Messrs SPOTTISWOOD RITCHIE, J. DOBIE, and Misses MURRAY and YOUNG
<i>Arts</i>	.	.	Miss PRINGLE PATTISON
<i>Graduates</i>	.	.	Mr SHEPHERD, Miss CLARKE, Mr G. DOBIE
<i>Law</i>	.	.	Miss G. P. RITCHIE
<i>Graduates</i>	.	.	Mr KENDALL, Miss O'FLYNN, Mr DONALDSON
<i>Music</i>	.	.	Miss MIDDLETON
<i>Graduates</i>	.	.	Mr FINDLAY, Dr MEIKLEJOHN, Mr NORMAND
<i>Science</i>	.	.	Miss BANKS
<i>Graduates</i>	.	.	Dr MACKENZIE, Dr ALICE HUTCHESON, Mr RAWLING
<i>Pages</i>	.	.	Misses BATHGATE, K. GEDDES, F. M. DRYSDALE and M. TAYLOR
<i>Alma Mater</i>	.	.	Miss JANE HAY
<i>Halberdiers</i>	.	.	Messrs ROTHNEY and WILSON
<i>The City of Edinburgh</i>	.	.	Miss CARPHIN
<i>The College of Art</i>	.	.	Misses OLGA RUSSELL, D. DOBIE, VON MEHREN and Messrs A. KERR, Y. M'HUGH

<i>The Heriot Watt College</i>	.	Messrs JOHNSTONE, GEORGE NEIL, M'LUCAS, WALKER
<i>Printers</i>	.	Messrs
<i>The Blue Blanket</i>	.	Mr
<i>The College of Agriculture</i>	.	Miss G. CUNLIFFE
<i>Students</i>	.	Messrs HOCHKIS, M'CALLUM, M'LEAN, RITTER
<i>The School of Forestry</i>	.	Mr GEORGE PHILIP
<i>Housecraft</i>	.	Misses LAMBIE and BRIMS
<i>University Hall</i>	.	Mr
<i>The Outlook Tower</i>	.	Mr CHAS. L. G. PHILLIPS
<i>The School of Music</i>	.	Miss MARJORY WALTON
<i>The Future</i>	.	Master HARRY OMAND

Before going out all are requested to join in singing  
*Gaudeamus!*

*Gaudeamus igitur,  
 Juvenes dum sumus :  
 Post jucundam juventutem  
 Post molestam senectutem,  
 Nos habebit humus.*

*Vivat Academia !  
 Vivant Professores !  
 Vivat membrum quodlibet  
 Vivant membra quælibet  
 Semper sint in flore !*

*Vivat et respublica  
 Et qui illam regit !  
 Vivat nostra Civitas,  
 Mæcenatum caritas  
 Quæ nos hic protegit !*

*The Stage Manager and Marshal of the Masque, Mr T. Duncan Rhind, A.R.I.B.A., has been ably assisted by the members of his committee, Miss E. Bayly Jones, Mr A. Lorne Campbell, Mr W. Beattie Brown, and Mr Ramsay Traquair, A.R.I.B.A.*

*The Chairman of the General Committee has been Miss Mabel Forbes, the Treasurer Mr G. E. R. Coldstream, W.S., and the Secretary, Miss J. M. Campbell Noble, with willing assistants.*

THE MASQUE OF LEARNING  
IN SOME OF ITS MANY MEANINGS

*Bury me close to the Roman Road,  
That the pageant passing by,  
May trumpet through my dim abode,  
And make it less to die.*

*To my House of Stone let the rumour run  
Of the ringing reins of old,—  
Of horsemen riding in the sun,  
Through worlds of windy gold.*

*I will not lie in a green abode  
Away from the hurrying fret.  
I have ridden for long on the Roman Road,  
And still is the riding sweet.*

RACHEL ANNAND TAYLOR,  
*Rose and Vine.*

# THE MASQUE OF LEARNING

## PROLOGUE: THE SCHOOL BAG

**SCENE.**—The street, outside the Portal of the University. BOY enters, swinging his school-bag; he pauses and looks in dubiously, thinking doubtless of the matriculation examination for which he is preparing.

A friendly PROFESSOR accosts him, and asks what he is doing at school. The boy shows his crowded bag.

The Professor takes out the books one by one and musingly explains them—to himself, as well as to the Boy :—

This overgrown arithmetic book is the very spirit of the commercial and financial age: this old examination paper bears the stamp of its bureaucracy: and this cram-book to prepare for it is the encyclopædia in miniature.

All this reading in living languages, English, French, and German, has come on from the golden moment of the Renaissance; and the grammars and lexicon are from its silver age. Here is an essay, dated yesterday; yet with unmistakable traces of the medieval thesis and disputation.

Virgil and Homer; the heritage of Rome, of Greece. The Bible; it renews the voices of the patriarchal world.

What's this? New story-book? Not really new, nor yet trivial or contraband: it is continuing the tradition begun "once upon a time": the tale-teller comes from the remote unwritten past of folk-lore.

A fresh apple; a new ball! These are the oldest

of all. For this is the raw food, and that the ready missile of Primeval Man.

BOY asks—If all this be in my school-bag, what must there be in the University, and its big Library?

PROFESSOR answers—The same, only more fully. A book is not merely a fossil or a treasure from some phase of the past. Its right reading—not of the words from without, but the thought from within—is a spell by which you may recall this past, re-enter it when you will. This test of your power of reading is the old matriculation examination; and it is the coming one too. It must be made by the aspirant, and not merely of him. Will you try it?

BOY—Yes. How?

PROFESSOR—The spell is simple: the reason why so many fail is by using only one or the other half of it. You must throw your ball, and with all your might; and eat the apple of knowledge also: only by help of both can you or any youth get so far as that earliest development of conscious man. To take either alone is a fall, an evil: it is a real enchantment, an arrest—for some by the brute's strength, for others by the parrot's memory. Nor can these again be combined. But with this elementary education, with apple and ball, of mind and body together, one's higher education goes on with the world's. Term by term the spell will continue to work; the pageant will go on opening, phase by phase; each can be called forth in turn to live again, by the magic of its rightly read book.

Lapsing readily into his habitual lecturing style, he proceeds (not noticing that Boy is meantime falling asleep):—

This pageant of learning opens as new for each fresh student, not because he is ignorant, but because it is immortal. When to any one it seems old, and fixed, it is a sign that they are growing fixed and therefore old themselves. Old and accepted explanations are well worth handing on,

but fresh interpretations are ever needed, and must be sought for also.

Here then, is one book more, mingled like our University lectures. There are things simple, fundamental, accepted, which every student, if not every school boy, should know—but also such personal suggestions and interpretations as one can give. These at least are useful to stir the student to think in his turn, whether he agree or no.

To-morrow this book will recall the scenes your spell will now call up. It links the books of the bag you are going to put away to those of the library you are to open. Then later, look at it once more, at anyrate when the time comes to leave the University; for there is in it a second clue, leading out from the Library into the World, and linking University and City together.

Enough of books: (Boy suddenly wakes up). It is time to try the spell.

(Boy throws the ball, [proceeds to devour the apple, and thus matriculates as Student: the Pageant opens accordingly.)



# THE MASQUE OF LEARNING

## IN SOME OF ITS MANY MEANINGS

### PRIMITIVE

Life tree in background.

Water Nymph dancing, followed by spirits of Nature and by Pan. The Dance of Nature and Life. Child Humanity.

Mother follows seeking child.

Hunter with Game and Hound. Young women stanches hunter's wound with herbs ; then gives him apple.

Older women, with rude sheaf and distaff. The women croon a song. Man twangs his bow. Primitive occupations of sexes ; Labour and Rhythm.

Enter the Bringer of Fire, with ember in hollow stalk. Women make the hearth. The family circle forms.

Hunter counts upon his fingers : signs it to others.

NATURE and her forms of plant and animal life constitute the earliest environment for human activity and experience ; they are the enduring base and background of these, and are therefore constantly associated with their progress. Hence each new uprise of civilisation, each great cultural advance, up to that of science in our own day, has been associated with a 'Return to Nature.'

These fundamental nature-conditions are therefore symbolised by the Life-Tree and the surrounding faun-like creatures, in which folk-lore as well as classic tradition abound, and which modern evolutionary speculation revives. Our presentment of this childhood of the world of course makes no attempt at scientific form : yet its psychology may be more obvious than its biology. For from this approach evolution is coming to be seen again as of old, as a Dance of Life, and no longer merely

in terms of struggle for bare existence, to which an epoch obsessed by economic mythologies has so long been restricting it.

Distinct, however, from these shadowy shapes, stand out the Primitive Folk of archaeologist and anthropologist. Our first tableau necessarily expresses that division of labour of the sexes with which civilisation begins:— Man as Hunter, with game and hound : Woman as fruit-gatherer, a primitive Eve ; and as herbalist, initiating surgery and medicine.

To them enters a maturer figure, with a rough sheaf, expressing that agricultural initiative, which was idealised by the Greeks in Demeter, by the Romans in Ceres, which has been commemorated until our own day in ‘the Corn-Maiden’ of the harvest-field, and still by anthropologists is ascribed to Woman.

The invention of the woman’s quern and distaff, of the man’s bow and arrow, involve new labours. Each of these, as it grows more skilled and more familiar, finds its essential rhythm and utterance ; and these are the beginnings of dance and song. Even musical accompaniment appears, in the twanging of the bow, which has been the fruitful germ of all stringed instruments. In the same way the horn or shell, the drum, the pipe, in which lies the germ of the organ, even the vibrating splinter which is an incipient dulcimer and therefore piano, may readily be imagined ; in fact, the evolution of all kinds of music has begun.

These incipient muses not only discipline labour to endurance ; they advance its skill ; they cheer and strengthen companionship ; they lighten toil into joy.

Here also philologists find a main factor in the beginnings of articulate speech, each labour rhythm and its ‘chanty’ evolving one of these characteristic root-verbs which are fundamental to the developments of language.

To express the further great uplift which civilisation owes to the mastery of fire, there enters the primitive Prometheus—later so nobly idealised by Hellenic folklore, and by later drama. He bears the glowing spark in the hollow stem (still called *Pramatha* in Cyprus). The women make and tend the hearth ; the older as house-wife, the younger as her fire-maiden, the future vestal. Her task awakes intelligence ; her intuitive powers increase ; her inventive genius brightens ; she is more and more the coming Pallas.

With the older woman develops the family circle, with its kindness and warmth, its concentration also. Her motherliness as ‘Urimutter,’ her dignity as Matriarch alike appear. The man recognises, appreciates, this development of woman, and to express it, he takes the gold bracelet from his arm, and twists it anew into a coronet, which he places on her brow. Thus honouring and idealising woman, he is now lover, artist, poet : and thus are kindled lights upon the upward way surpassing yet accompanying the Promethean fire.

Such a simple scene might also suffice to express the mastery of metals as literally dawning with the golden age. The next might suggest the dawn of art, with the draughtsman of the wild beast ; and another the dawn of abstract science, and the invention of writing together. The hunter holds up his hand with spread fingers against the distance, watched by the group around the fire. He is counting something—enemies, head of game, or what not. He marks off their number finger by finger to his companions, one of whom tallies with pebbles, and another keeps pace by scratching on a stick with his flint knife. Arithmetic, and even the essentials of its Roman Notation have come to stay. In such rude beginnings not only Oghams and other rude inscriptions have begun but the Libraries and School-Bags of later civilisations.

## EGYPTIANS

**ROPESTRETCHING**—Peasants quarrel over their boundary ; Priest calls in ropestretchers ; the measurements are taken down by Scribe ; peace is restored.

**FUNERAL PROCESSION**—Music. Thoth, the God of Intellect and Education, carrying scales of Judgment and key of Life.

Our brief selections from the great past of historic Egypt, which a century of excavation and decipherment has so largely been recovering, start as will be our wont from humble fundamentals. After the yearly inundation of the Nile, the peasants, to avoid quarrels over effaced boundaries, must have such difficulties settled by measurement anew. Thus 'rope-stretching' becomes the hieroglyph for land-surveying, and even for the geometry which arose from it ; though this was left to the Greeks to carry further—largely left indeed till later times ; for in the reading of the ups and downs of the Nilometer there was latent the master-thought of Cartesian geometry. The scribe (the 'Cadmus' of classic tradition) appears ; other professions, and their education - faculties, as naturally arose. So that what has commonly been called an Egyptian 'Temple' was also a College, indeed a University ; at least so long as arising with the arts and sciences. This, however, was increasingly dominated by a too annalist history, a too fixed theology ; and thus early arrested altogether.

The regularity of the seasons, the exuberance of life and growth, the annual inundation and the need of steady preparation for it, with the assured hope of returning life with spring ; all this and more provided the conditions amid which arose so much of the philosophic thought, and even of the religious hopes and faiths of the later world. The activities of life led to their idealisations ; and these in many forms, now for us on one side too concrete, on the other too abstract. Yet

the sphinx, the winged orb and others have remained to us ; though the 'key of life' was lost, and is only by modern biology being recovered.

We cannot yet trace the gradual fixation by which doctrines once full of life and hope became over-literalised, and as it were mummified along with the body they were attached to ; but there is evidence of the interaction of the State and its institutions with religion and philosophy towards producing this fixity.

Enough here to recall the Procession of the Mummy, and the corresponding exaggeration of the tomb to pyramid or mine. Here was surely the extreme example of that overpowering of life by death, which is the tragedy of each great period of culture, and which is still around us to-day, too much even within us.

### HEBREWS

Moses remains after Egyptian funeral gone : gazes at Life-tree. Hebrew slaves bearing bricks : their task-master strikes them with his whip.

Moses strikes task-master, casts off his Egyptian robe, and leads forth the Israelites.

He leaves them for a time ; returns with tables of law ; finds them bowing before Golden Calf.

Return of the spies bearing grape-bunch.

Solomon.

Visit of Queen of Sheba, bringing Ivory, Apes and Peacocks. Priest and Prophet.

A priest who has been a spectator of the funeral procession, returns and pauses before the life-tree. Slaves enter, bearing bricks ; and are beaten by a task-master. The priest with passionate impulse strikes the task-master, casts off his Egyptian robe, and leads them forth to freedom. He leaves them for a brief season and returns with the tables of the Law, but finds them bowing to the golden calf, which he breaks down.

Spies enter bearing the grape-bunch, a vital antithesis of the mummy : like the moving tabernacle to the fixed temple, the passing pillar of fire and cloud to the obelisk, and so on through many contrasts of the Mosaic symbolism. A chant of Life breaks forth. Moses points the way to the Israelites, who follow it in triumph towards the promised land ; but, like many a later leader, it is not given to him to enter in.

Moses, not only learned in all the wisdom of the Egyptians, but renewing and transforming this, from its static fixity amid learned seclusion and hieratic rule, to become henceforward the dynamic of an emancipated people's life, is thus an enduring type of educative genius at its highest, and an exemplar for culture-institutions at their best. For him the vast heritage of the past, empiric, practical and traditional, speculative and spiritual, with the rod of authority such mastery ever gives, budded with new promise, performed at crises miracles of achievement, and thereafter pointed the way with daily guidance. Yet not for the Egyptians.

From humble and simple origins, guided by such vital initiatives and their symbolic expressions, the Hebrew culture developed its period of settled greatness, of established culture, in the brief but brilliant glories of the age of Solomon. His magnificence, wisdom and fame are expressed in the traditional visit of the Queen of Sheba, and complemented also. For here, as in each living culture period, ancient or modern, masculine experience and wisdom is never complete without feminine intuition, and its inspiration to thought, to art and life.

The final scene—the confronting of Priest by Prophet, not only sums up the characteristic alternation of the historic drama of Israel, but is also typical of that perpetually reappearing disharmony of authority and in-

sight, of tradition and vision, of law and evangel, of letter and spirit, which is the central conflict of well-nigh all phases of history ; indeed the ever-recurrent tragedy of the ascent of man.

Survival and initiative, heredity and variation, to reconcile these is the perpetual difficulty at once of the intellectual, the organic and the social life. Towards throwing light upon this great problem, such broad reviews of history as the present may not be without their uses. To realise this struggle, and in as many forms as possible is at an rate a first step towards harmonising it into orderly progress.

### CHINESE

Peasant in garments yellow with dust of soil.  
The two Peasant-Emperors, Yao and Shun.  
Meeting of Confucius and Lao-tze.  
Mencius.

Of this vast and longest-enduring civilisation we here but indicate its agricultural basis, and its deeply associated sagacity, honesty and order, its gentleness and wisdom. First of all the Chinese peasant, his garments yellowed by his toil amid the dusty, light-coloured soil which also colours the Yellow River. How Chinese agriculture maintains and develops the patriarchal family, and thus its continuity and solidarity, its patriarchal leadership and wisdom, has once and again been traced by our few Western interpreters of China. Here it must suffice to present culminating historic types, as in Yao and Shun, the great peasant-emperors. Each of these was selected for his efficiency and virtue by his predecessor, in preference to his own son. In so wise a society, the appearance of pre-eminent sages is natural enough. Hence the meeting

of Confucius and Lao-tze, and the following up and systematisation of their teaching by Mencius.

Had a further scene been practicable it would have been that of the Spring Festival of the Chinese Empire at its truly greatest—no military Empire, but an agricultural patriarchate and matriarchate—in which the Emperor, in the peasant's yellow, now appropriately the imperial colour, drives the first furrow of the spring; while the Empress, again typical peasant-woman, walks beside the furrow and plants the first row of Soya beans.

To the Western mind, whose associations with imperial greatness are too much bounded between the Roman Triumph and the modern Review, this simple ceremonial might lack impressiveness; yet if thoughtfully considered as the sacrament of agriculture of a whole people, it aids towards an explanation of the permanence of China. Does it not even help to the understanding of its present revolution, and the comparative order with which this is being accomplished?

## HINDUS

The four Ancient Castes:

Sudra, Vaisya, Brahmin, and Kshatry  
(Peasant, Merchant, Brahmin and Ruler).

Manu, the Law-giver.

Sanyasin (Vashista) an ascetic teacher, with disciples, including Princes Rama and Lakshman. Archery and Learning. Chant from Mahabharata.

Founder of Mathematical Science, Bhaskaracharya, with his daughter Lilavathi.

Founders of Schools of Philosophy.

The Poet Kalidasa, chanting from his 'Sakuntala.'

Probably no other Western University is so rich as Edinburgh in the membership of students as widely representative of all the many races and religions of India. With a generous good-will which the

committee and designer of the Masque desire most warmly to acknowledge, the Indian students, beside their present co-operation, have contributed a wealth of suggestion, which might well lead, on some future occasion, to the presentment of a Masque of Indian Learning, complete within itself.

Within the present compass only a limited selection has been possible. Following the method already established, of proceeding from simple beginnings towards their outcome in culture, the first scene is naturally of the four initial Castes—followed by Manu, that veritable Moses of the ancient Aryans, a *rajah-rishi*, (King and ascetic) whose codes of Law are still preserved.

These four great castes not only India but every other civilisation has more or less developed :—Sudras, Vaishyas, Brahmins and Kshattryas—labourers and merchants, priests and warriors. Poor and rich, labour and capital ; these two first castes are the ones mainly developed in Western lands by our industrial age ; yet we also have been increasingly developing the culture-caste of the university ; while our public schools have especially endeavoured to provide a courage-caste, with its ambitions turned from gain or learning towards an ideal of rule.

From these four initial castes of India later castes have differentiated, and doubtless with only too great intricacy and separation. Has not the same happened once and again in the West—even in Edinburgh, for instance, to this day ?

The high, indeed unparalleled, specialisation of the meditative and the intellectual life of India, and its respect for education, are expressed by the group of the Sanyassin or peripatetic teacher, with his disciples—prince and peasant here meeting in equality of studentship. As true ascetic he is the more vigorous, and this not in

mind only ; he leads his students in archery as well as in thought.

Hindu science is commemorated by one of the founders of mathematics, and the participation of women in higher studies by his illustrious daughter.

The great schools of Hindu philosophy are finally represented by their founders, each with his appropriate symbol. The procession closes with the great poet Kalidasa, whose masterpiece 'Sakuntala' will increasingly be acted in this country as our knowledge of India grows.

### BUDDHISTS

Prince Siddartha's Renunciation of Home and Kingdom.  
His return as Buddha.

While the Hindu world developed caste to its utmost, concrete symbolism to its fullest, and abstract speculation also to its highest extremes, the philosophy and religion of Buddha must be recognised as in many ways its contrast and complement. Its equal absorption of all castes into an aristo-democracy of culture, its high moral organisation of life upon a directly human basis, without resource to supernatural sanctions, and all the other features of this vast historic system have been so clearly and sympathetically expressed by Sir Edwin Arnold in his *Light of Asia*, and later in prose for Burmah in Fielding Hall's *Soul of a People* as to leave no need for exposition here. Our two characteristic scenes—the Renunciation of Prince Siddartha, and his return as Buddha—are naturally main themes of Arnold.

## PARSIS AND PERSIANS

Zoroastrian High Priest—followed by Parsi in indoor dress (sacred white muslin shirt always worn), bearing Sacred Fire ; and by Parsi gentleman in outdoor dress. Priest chants verse from *Avesta* in Sermon of Zoroaster.

Preceptor, with three disciples, all in ancient costumes, and with mirror, bow and arrow, and model horse ; representing the ancient Persian Education, which consisted in 'speaking the truth, drawing the bow, and in riding the horse.'

Firdausi, the 'Homer of Asia,' in 12th century costume. Author of 'Shah-nameh,' the epic of ancient Persia.

The small but historic and important community of Parsis commemorates its origins from ancient Persia, which it only quitted after the Moslem conquest. Its main settlements were in and around Bombay, where its social coherence and religious continuity, and the high moral standard it has maintained in its dealings with the surrounding community, have been rewarded by a high degree of general esteem and moral influence as well as by economic prosperity. In political respects they may be likened to the Huguenot colony in Berlin, loyal to its own traditions, yet none the less so to the city and land of its adoption : and in other ways a parallel is afforded by our own 'Society of Friends.'

The ancient Aryan idealism and symbolism of Fire expresses the early advance from the elemental Promethean fire to its higher uses and interpretations. For the Hindu this has been expressed in the myths of Agni. For ourselves it has also been nobly set forth, in its domestic and civic influences, spiritual and social together, by Fustel de Coulanges, in *La Cité Antique*. It is this great heritage of ancient religion and civilisation which is now best conserved by the Parsis ; and in no mere quaint or pathetic survival sooner or later to flicker out altogether, as its increasingly westernised inheritors may not unnaturally sometimes fear, or even

assent to, shrinking as they naturally do from the absurdly unintelligent nickname of 'Fire-worshippers.' The still mysterious cosmic fires, which after long neglect, we have re-discovered as petroleum springs, and are working, though still too ignorantly, are already lighting the student's lamp over the Eastern world, and driving the engines of world-communications as well as industries. Moreover, in these actual days, when those labouring among the energy-stores of our western industrial communities, and charged with their control hitherto, are clashing together, and as yet with wasted heat rather than light, it is a peculiarly fitting example of the many symbolisms (and corresponding meanings) of our Masque that there should again be recalled to us in this antique and simple way the lesson our western classical student has practically forgotten, and his industrial brothers, either the elder or the younger, have not yet learned—that even for the maintenance of our material life and its economy, our material fire must be controlled with corresponding glow and luminosity of ideals. Condensing this proposition, it takes the sharp directness to which the enigmatic aspect of so many ancient oracles was due, and not to the mere hedging which was their resort only when their inward light and fire had failed. So we may say 'Towards the settlement of coal troubles call in the Zoroastrian priest.' If this remains obscure, our Parsi students, in touch as they may be with the new 'Research University' for India, which is appropriately a Parsi foundation, may yet work out, and express anew in modern fashion, that ancient and ever needed unity of ethics and economics which we have as yet too much reduced to futile and sordid, by our thinking of them apart.

The traditional essentials of Persian education, 'to ride, to draw the bow, and to speak the truth,' need no amplification.

For the illustrious line of Persian poets stands here only Firdausi, whose romantic epic renewed the glories and the spirit of ancient Persia, and carried these on into its Mohammedan age of independence. The Renaissance of Persia, the one Aryan nation which can almost compare with China itself in the antiquity of its culture and of its independence, is thus at once an old story and one never to be despained of.

### GREEKS

Background of Nature and Primitive occupations.

Homer: his song evokes from the shades Paris and Helen, Achilles, Odysseus.

Athletes, and Sappho with her maidens: Choric Dance.

Muses, Gods, Goddesses and Sibyl.

Nature Background: represented by Esop, with animals.

Diogenes.

The Oath of Hippocrates.

Pericles and his work. Philosophers, Dramatists, and Orators.

With so vast a subject, within so narrow limits, what essentials and episodes shall we present? Again the background of Nature; upon this the renewal of Labour, and its reward in Life. Life not merely maintained, but developed, towards the heroic level; and thence conceived in higher ideal, so that the very gods arise amid their living images. Labour also truly applied. The handling of the oar which was to the Phœnician, as in Roman and later times, the harshest of slaveries, was by the Athenian reserved as a right of citizenship—a sharing of sea-mastery with Poseidon, of adventure with the companions of Odysseus, of death and glory with the victors of Salamis. From the care of the olive-tree came not only the crops of fruit, the dividends of oil, but peace and wisdom. And from the

harder toils and steadier returns of the cornfield came the rewards of Triptolemos, the odes and festivals of harvest, the sorrow of Demeter, the initiation of Eleusis. From the vine not only the raisin and the wine-trade, but the enhancement of the Dionysian ecstasy of life, its mystic deepenings also ; and from the oak-tree not only the timbers of temple-roof or trireme, but Zeus-like maturity and strength. With each environment, each true mastery of it, was associated for the Greek a corresponding invigoration of the body and development of the mind. He expressed, and here again expresses for us, that labour is towards fulness of life, and not life merely for labour. Hence these early and simple ancestors are shown upon our stage as foreshadowings of the divine shapes which were perfected by later mythopoesy and sculpture.

As we recover this Hellenic simplicity and unity—that of labour and its ideals—the ‘education problems’ and ‘labour problems’ we have as yet kept too separate begin to reunite. A better future opens to the view ; and this in no small measure as a Hellenic renaissance.

For what was the Greek secret ? That the elemental chord, of all true activity, is that of nature, labour, and life—of place, work, and folk. If this be kept tuneful through its innumerable variations there evolve the harmonies of labour and ideals. Thus arose, especially in the Greek mind, its vital conception and its method of education : the specialised perfecting of the body in youths in the gymnasium and the dance, and with this the attuning of the spirit also, continued in maturity and in age, with Apollo’s and with Homer’s lyre. Hence our group of athletic youths from their gymnastic exercises, and with them the old Homer, blinded by the brightness of his inner vision. As he harps, he chants a verse of his still supreme song—ballad and epic in one, the epitome of love and war, and their perpetual inter-

twining of the individual and the social life and tragedy through history. His supreme creations are thus evoked anew ; Helen, Achilles, Odysseus appear for a moment, and pass and repass behind the veil.

With such poetic inspiration thrilling through the whole Greek world, Sappho and her maidens appear, fit types of beauty and its song. Her songs have all but passed away. Instead of one of these a rendering can happily be given of that Delphian Hymn to Apollo, which is the main fragment as yet recovered from this noble infancy of music.

As Greek life thus developed towards perfection, yet more ideal perfection arose beyond. Hence after their common mother, Mnemosyne (Memory) the Muses appear, each with her activity or its symbol : Urania for astronomy and architecture, Terpsichore for dance, Erato for the lyric of love, and Euterpe for that of patriotism. Calliope is epic, and Polymnia wisdom : Thalia comedy, Melpomene tragedy, and Clio history, recording all. Yet these are no mere traditional grouping, or occult symbolism of the number Nine, still less the arbitrary expressions of poetic fancy, which they have seemed so long. They are here presented as recovered in terms of science, as again becoming manifest through the study of life and mind in evolution. From this point of view they reappear for us to-day, one and all. For they are demonstrably the (nine) possible modes and alternatives of that action of the psychic life upon its environment, which is life indeed, the 'good life' of Greek aspiration—transcending mere vegetative continuance, with which our modern toil is too much content. Fallen yesterday to a hackneyed tag of imitative verse, to-day practically forgotten, or at most affording a mere passing allusion in prose or illustration for speech, the Nine Muses will be

again to-morrow fully recovered—not this time by scholarship, but by the evolutionary sciences, psychological and social. They are vital and helpful conceptions; again applicable in modern life, to all its problems; towards reorganising labour and education, towards vivifying universities and cities anew, as of old in Greece.

The scholar and the archaeologist have long had their Museums, but as treasure-houses of the relics of what has seemed a dead and vanished past. Yet now the modern town-planner, for whom Greek citizenship is not a mere learned reminiscence or a moral wonder, but a working conception once more, is in these days actually designing, for the bettering cities of the opening future, their veritable 'Museion,' sometimes even with all its nine Muse-gardens, and their fitting palaces.

The Greek philosophy of art and education, which saw all true action as the modes and moods of 'Mousike,' is thus more and more returning; and here from the side of the applied sciences, whose present mechanical discords have by the Muses to be re-tuned.

With the Muses for action-types and for educators, the possibilities of human life become more clearly seen, the means of their development more nearly discerned also. And these for each of its phases, from infancy to age. In the Greek mind, science, art, and idealism were not yet dissociated, but in living interaction; and thus expressed themselves in that high unison of inward truth, beauty and good presented in art, which we call 'myth'; and which, losing its Greek and vital sense, we then misunderstand, at length even to disbelieving! But for the Greek there arose naturally what is for us again dawning as the ideal of eugenics, of education also; vitally expressed in a vision of divinities, beings that are at once normal and ideal, human yet superhuman;

and far beyond those earlier and simpler idealisations of occupation and place, which were foreshadowed on the opening scene, like Apollo the divine shepherd, the musician, the healer ; like Athena of the olive, or Demeter of the corn. Goddesses and gods thus expressed each the ideal, or supernorm, of a phase of life. This vivid and creative intuition since Greek days has too much seemed but a mythologic dream, but is even now reappearing in evolutionary thought. We repeat that in each goddess, each god, there reappears the essential and characteristic, the logical and necessary expression of the corresponding life-phase, of Woman, and of Man.

Hence their entry upon our scene, in life's processional order, the youngest first.

First then, in the procession of the gods, comes the man-child, the simple Eros ; next Hermes, the boy-messenger, swift of body, ready and eager of mind. Then Dionysos, the youth awakening to life and manhood, thrilling to woman, wine, and song. Next Apollo, fully developed in body and mind, master of himself ; now serene in repose, again aroused to action, raising this into art.

Next Ares, armed and active in the struggle for existence, fierce, not always victorious. Then, further on in life, Hephestos, who has reached his special mastery and its creative skill, but has also been grimed and worn by his efforts, limited by his task, even to lameness. Finally Zeus, that culminating type of patriarchal perfection, in whom youth has persisted, experience matured, wisdom and will developed ; and whose completest life is therefore reverenced by all as on the whole life's culminating, to be accepted and obeyed accordingly.

Next the goddesses : and in the same order. Hebe, the winning and willing child ; Artemis the girl, still

unawakened to sex, running free in nature ; Aphrodite, conscious of her compelling charm ; Pallas with her bright intuition, her ready spear of woman's wit ; Hera in her full perfection of womanhood ; Demeter ageing, saddened and grey, patient, helpful and wise.

After the goddesses as essentially idealising the phases of woman's life, came naturally a deeper and more psychologic presentment of her development, in the Sibyls. The young Sibyl is of social intuition, the old has tradition also ; she combines long memory and insight, she is something of goddess, of muse yet woman, all in one. Such possibilities of development explain prehistoric and historic ascendancies of matriarch and empress ; and in their perversion, the passions, powers, and deeds of the evil witch ; and also the wild terror and hatred she has once and again excited.

The preceding has been the outline of one great aspect of Greek evolution ; from nature, through labour and art, to life and its ideals. In this second group of scenes we naturally come to realisations of this, in thought and deed, in constructive and creative art, and above all in the City, which was the supreme achievement and creation of Hellas—and which is becoming again of such value and example to our own age of returning citizenship.

Nowhere therefore, is the choice of scene more difficult, the variety of possible presentments more numerous, or with greater varieties of scale.

Nature and its simple wisdoms are once more recalled ; by Esop, appropriately surrounded by some of the animals whose life and doings, moods and humours, he wrought into his parables of the ways of man. Himself probably an interpreter of older Indian fabulists, his spirit never dies. It reappeared in the middle ages in Reineke Fuchs and Eulenspiegel, in later times in La

Fontaine. Indeed he is common to all lands; from the African Uncle Remus he has his analogues in well nigh every regional folk-lore. Only during a period of classification and anatomy has the zoologist ever lost this; but with Darwin's *Expression of the Emotions* this recovered comparative psychology henceforth enters upon a new phase of opening science and of coming art; just as the Life-Tree, kindling in the sun, to leaf, flower and fruit,—breathing, moving, sensitive, warm—is again the recovered theme of botany, by which the Dryad myth is thus recovered.

Diogenes, whether with tub or with lantern, needs no introduction to an audience mostly of students or other individualists!

The Oath of Hippocrates, to this day the honour of the medical profession, can find nowhere a more fitting commemoration than here, from the students' houses of a great Medical School.

Following on this life and knowledge of nature, this rise of psychology, this growth and advance of medicine and hygiene, there comes naturally, in this commemoration of the classic past, as again in modern life the development of Citizenship—and this in no mere abstract moralising of philosophers on one side, no mere material struggles of despotic and democratic excesses, to which both Greeks and we have been too prone—but Citizen and City Development together. Pericles with the architect and the sculptor of the Parthenon are thus for all time the representative and typical group. These culture-heroes of the supreme art of city-design have often been too mechanically imitated in many cities, as here in Edinburgh; and with a consequent rebound into sordid utilitarianism, paralysed culture or cynic discouragement; but they are again coming into their true example and influence, as in the designing of

the University of California yesterday, or it may be in that of Delhi to-morrow. With them comes also Aspasia—Woman as inspirer of living thought and worthy deed, of artistic and civic achievement.

Next the representative and supreme philosophers :—Socrates, Plato, and Aristotle. Each has a friend and pupil ; for philosophy, like music, lives in its discourse, and dies down into silence and nothingness with mere retrospect and criticism. Why then after these supreme types of the University has there come so much mere imitative philosophising, as from the supreme City an imitation architecture ? Because we have too much as yet taken of each the letter, and these separately : it is time for the spirit of both together—for City and University as one. The willing death of Socrates, the republic of Plato, the synoptic city-vision of Aristotle, have thus a civic unison. This has once and again been expressed by the living historian, if too seldom by the historic commentator ; but in the measure in which in this University or any other we may hope to recover, say rather recreate, the spirit of Athens, we must again bring our philosophy and our citizenship together. The failure of Athens itself was in no small measure through falling short of this ; and this opening age of experimental studies in higher education must link the School of Philosophy with that of Civics as are those of Physiology and Medicine here to-day. From such a synthetic philosophy there has ever burst forth action—perhaps only too comprehensive and ambitious, like that of Aristotle's pupil, Alexander, called the Great ; but happily also finding consequences in that widening appreciation and creation and of life as drama, in which Athens again was initiative and supreme. Aeschylus, Euripides, Sophocles, have thus earned their laurels : laurels undimmed by time, and even being renewed ;

witness the increase of Greek plays at schools and colleges, of vernacular renderings like those of Gilbert Murray, or the recent presentment of the *Oedipus*.

After all this serious discussion of civics, philosophy and drama, there is a time to unbend ; a time too, to realise the limitation of all our efforts. The playful spirit is thus mingled with the bitterness of Koheleth ; and hence comes Aristophanes with his superlative fooling ; mirthful, stinging, destructive by turns.

Next the orator, Demosthenes, for Greece, as too often everywhere, the harbinger of decline. Into the decay of Greece, however, we need not enter here.

## THE ROMAN PAGEANT AND ITS SIGNIFICANCE

### *Early Rome*

Peasants. The call of Cincinnatus. The Sibylline Books.

### *Imperial Rome*

Caesar. Virgil with Augustus : Horace with Maecenas.

Marcus Aurelius. Pedagogue with youths.

Architect (Vitruvius) with Engineer. Justitia : Ulpian and Papinian. Justinian.

### *End of Graeco-Roman Culture*

Martyrdom of Hypatia.

The origins of Roman civilisation were not merely commemorated in the she-wolf and her nurslings ; but in the *Ver Sacrum*, in the Roman Calendar, and other traditions surviving from the early folk-wanderings and from their earliest agricultural settlements. Behind the dignity of the vestals and the magnificence of their cloister and temple we come down to the primitive round hut, with its fire-maidens. In many such ways the evolutionary presentment of Roman culture is advancing ; and

this even for its high legal developments—witness interpretations like those of Von Jhering, one of the greatest of Roman lawyers.

Peasant folk enter ; a father and son set up boundary stones for their field ; while others are going to market with corn and beans and wine-skins. Two strike a bargain, and the parties have it taken down, by the Pontifex, who alone knows the binding words, at once sacred and legal.

The traditional law-giver Numa, and his inspirer Egeria, might survey the scene for a moment. Next enters a more patrician type, elder and ex-consul, yet occupied with the repair of his wooden plough.

Such a peasant folk, who called each other by homely names like Fabius and Cicero, Bean and Pea—as if Lothian ploughboys' nicknames of 'Neep' and 'Tatie' were to stick and even be made immortal—take little account of the Muses. So that when the Sibyl brings to the market the nine-fold heritage of Greece, she is rejected, and by plebeians and patricians alike. She retires, casts away three, returns with six, and is again refused. Only when she has reduced her books to three is her offer accepted.

In this legend the Romans have conserved the confession of their own limitations ; yet, were not the Muses they chose the greatest of all—those most civic, constructive, historic ?

A messenger enters bringing to the elder a summons and commission to defend the Republic : his son brings in his red mantle and sword. Cincinnatus thus leaves his plough ; and when he returns victorious, will go back to it again.

From such beginnings of defensive war and their successful consequences, grew up the greatest of systems of agricultural colonisation and expansion.

Youths served a time in what it is a real misunder-

standing to consider the mere specialised 'army' it produced ; since it developed also the civil service and more, including road-making and engineering on a scale answering to that of our railway age, postal communications anticipating our modern ones, police order unsurpassed, and public building still far from as fully attained. After his period of service the legionary obtained his grant of land, and settled down to farm it, thus educating and absorbing the native peoples and earlier settlers, with their traditions ; much as Canada—most Roman of all modern Empires—is again doing to-day. His daughters married into the surrounding community ; his sons took their turn of service, and were settled in due time farther north or south, east or west. Thus each succeeding generation, and this on the side of spindle as well as spear, looked back to Rome as the mother city, along a lengthening perspective of ancestors ; and despite increasing distance, with strengthening because more sacred ties.

Such continuity of development there is in the long process in which Cæsar midway appears as a supreme historic figure : and our school-boy's ideas thus need to be placed upon a far wider basis than that which he may derive from his military records alone.

Next appears Augustus ; for us here especially as the friend and protector of Virgil. From what do his poetic mastery and undying magic arise ? Plainly from the ever-budding root-stock of nature and peasant activities ; from the adventurous folk-wanderings of the past, seen as romantic from the calmer joys of the established rural order ; and from this also, as realised in its beauty and longed for in its peace from amid the thronging activities of the world-metropolis.

Following these comes Horace with Maecenas, the Carnegie of his period, and more, suggesting new poems.

Next Marcus Aurelius, of course here as moralist rather than as emperor.

As the due expression of Roman education, upon its highest sides of character and productive efficiency, and thus of living morality, should be remembered the Roman matron with her sons. The literary and intellectual education—which in later Rome too much overpowered this, as again with us to-day—is expressed by the pedagogue, both for good and evil; as Greek teacher, but also as slave.

The practical and constructive genius of the Roman, expressed from early times by the Pontifex in his literal meaning as bridge-builder, and peace-maker accordingly, was increasingly developed with the Empire, and is naturally presented by the road-maker with his plan; by the engineer with his aqueduct; by the architect with his model; and above all by the agriculturist with his sheaf. For though with the barbarian incursions the Roman roads largely vanished, the aqueducts were broken, the civic buildings neglected or quarried in, the farming of Europe has largely remained until modern times as a Roman tradition, albeit more or less lapsed.

What to the townsmen has seemed mere peasant stupidity and ignorance thus deserves more respectful treatment as Roman tradition, like some of the folk-lore which has accompanied it: and our rising agricultural colleges and pioneerings may improve their appeals as they reach more sympathetic interpretation of peasant methods at their best. It is worth remembering that Wordsworth's favourite Latin author was Columella, whose agricultural encyclopedia may be compared, and not with disadvantage, with the architectural treatise of Vitruvius.

Our commemoration of Roman road-makers, bridge-builders, and water-engineers is peculiarly appropriate

here in Scotland, whose sons like Macadam and Telford have had so peculiarly large a share in renewing the Roman mastery of these great arts.

It is also fitting to commemorate Roman Law, on which Scottish practice and legal education has been so much based.

Our outline is again of the simplest. The lictors, it will be noticed, bear their rods, but not axes ; since these were the symbol of military, not civil law, of the general's summary powers of court-martial in the field and not of the serener justice of the Basilica. They are followed by Ulpian and Papinian. It is interesting to note that these—perhaps the two great jurists of all time—were both of Syrian origin, and contemporary with the spread of Christianity ; and thus from the social environment which had been most thrilled by the Jewish aspirations towards righteousness and towards a better future, and which was disciplined from within by Greek thought, as well as from without by Roman law and order.

Above them appears *Justitia*, the Roman personification of just law ; for she, after *Roma* herself, was the one worthy divinity evolved by later Rome, and more important than any of the pallid and abstract parallels to the Olympians who survived mainly as ornaments to literature. Yet she remained necessarily too abstract also, and was outshone by the apotheosis of emperors, until both became lost in that strange confusion of new faiths and exotic superstitions in which Roman religion perished, and Christianity emerged.

Upon *Justitia* then, is projected the Shadow of the Cross : for with this vision of a new ideal, the Basilica becomes consecrated as the Church, and the judgment seat gives place to the altar.

Our scanty suggestion of Roman history must there-

fore include that renewal of spiritual and temporal powers which was the achievement of the Eastern Empire, and which is visualised around the commanding figure of Justinian, with St Sophia, once the metropolitan church of Christendom, and with the Code, each an enduring monument.

The last great work of Roman literature, yet one of peculiar influence, was Boethius' 'Consolations of Philosophy,' which was translated by King Alfred for his times, and has still value for ours. But since Roman culture was so essentially Greek in its origins, it is best to close our Graeco-Roman presentment as a whole, with an earlier scene, that martyrdom of Hypatia, which so dramatically characterises the overpowering of later Hellenism in its last great stronghold of Alexandria, by the iconoclastic spirit of Egyptian monasticism. Yet, though this tragedy seemed for a thousand years the ending of Greek culture, the Renaissance came at last : while a new renaissance is in progress, and this in city after city. Each great port and emporium of the west is awakening to the Hellenic ideal of being a culture-city also : witness the young and growing Universities of New York, of Liverpool, Hamburg, San Francisco, Barcelona, or again Calcutta and Bombay, and of smaller cities also, of the same maritime and accessible type—Dundee or Trieste, Catania or Algiers. Alexandria has again the material resources ; and for traditions more than most of these cities put together. It is not 'Utopian' dreaming, therefore, but plain and obvious foresight, that the town-planner's proposition—that of 'Eutopia for every City'—will there as elsewhere before many years take worthy form.

Then among the many courts and monuments of the renewed Museum of Alexandria the statue of Hypatia will find its worthy, even central place. First

as an expression of noble memories, and these at once personal and comprehensively symbolic of the Greek past : and also as a veritable Pharos, bearing the light of a re-opening intellectual future.

## CELTIC

### *Ossianic Age—*

Nature Background ; Fairies. Angus Og (god of Youth).  
 Druid and Druidess. The Sacred Symbols.  
 The Harping of Ossian : evocation of Cuchullin, of Deirdre and the Sons of Usnach, and the Riders of the Sidhe.  
 The meeting of St Patrick and Ossian.  
 Ossianic Chant ; and Hymn to the Sun.

### *Arthurian Age—*

Merlin and Arthur. The Winning of Excalibur ; The beginning of the Round Table.  
 Sagaman and Vikings.

6626.

### *Columban Age—*

St Columba and his Missioners.

In no one of the great cultures here commemorated are the nature-origins more obvious, more significant, more enduring. Hence the nature-forms of our 'Primitive' scene, who next took shape as fauns and satyrs for the Greek imagination, again reappear ; and now in yet more human and more sympathetic forms—the Fairies. Even Pan returns ; for, though elsewhere degraded to diabolic shapes, he has been preserved here in the north from the worst of these deteriorations by kindly folk-lore, and by the protection of the poets, Burns above all. In short Burns' 'Deil' is by turns Pan, Nature, and the poetindeed (like himself) a mingling of their many moods.

From the varied Celtic Pantheon there also comes one of its happiest types—Angus Og, the God of Youth,

in whom characters of Dionysos, of Apollo, of Balder the Beautiful all mingle and meet.

The nature-occupations which have preserved the ideality of the Celtic peoples, and been the compensation of their poverty are expressed by the shepherd youths. The uprise of nature and labour into thought, and of the application of this to education and public life, by the Druid Philosopher-Priests, the Sibylline Druidess. They are accompanied by youths bearing these ancient and mysterious symbols, by many supposed of synthetic significance and initiation, which so many sculptures have preserved for us.

Ossian, the Celtic Homer, appears with Malvina ; and the mythology and legend of Druid and Druidess thus give way to poetic art. As Homer's song evoked the heroines and heroes of the past, so again Ossian's. Hence Cuchullin, the Celtic Achilles, comes back from the shades, and Deirdre, a nobler Helen, returns with the sons of Usnach. Next, as the poet changes his song from historic epic to hymn of creative idealism, there pass before us the Riders of the Sidhe, each offering one of the four gifts of life to men. First the leafing, flowering, fruiting branch of the Life-Tree—the simple life and labour of the People. The next bears the cup—for the Joy of Life in its prosperity. The next is gazing into his magic crystal of Thought ; in which from reflections from without, again from memories within, Emotion, Reason and Intuition are ever creating new visions. Finally comes the bearer of the Sword—for Idealism in Action, Justice in Rule. It is here well worth noting, that despite all difference and remoteness, these four will be seen to correspond in principle to the four castes of our first Hindu scene. The correspondence may perhaps be related with those of comparative philology and of folklore : yet it is of even more general, indeed universal range. Thus these four essential types are demonstrable

in the psychology as well as the economics and politics of our modern towns. They are respectively expressed in the Town of industry, the School of learning, the Cloister of religion, thought or art, and in the Acropolis, Temple or Cathedral, of fully realised culture and citizenship, which are the four essentials of every city worth the name. Hence also these ancient castes, these fairy donors all reappear, albeit in different persons and garments and symbols, in our closing scene of modern Edinburgh.

In no literature has the strife of Christianity with Paganism been more dramatically presented than in that meeting of St Patrick with Ossian after his three centuries in Fairyland, of which our scene recalls the dramatic contrast which Mr Yeats has so vividly renewed for us in one of his greatest poems. This however dispenses us from further exposition or comment.

No section of the magnificent Pageant of Scottish History of 1908 was more admirably treated in detail or more effective in completeness than the Arthurian Procession contributed by a group of Glasgow artists: in fact this was probably the masterpiece of pageantry as yet produced on either side of the Tweed. Our present purpose and limits however admit but of a single Arthurian episode. To express its meaning here we may recall the series of decorations with which Mr John Duncan has enriched the common - room of Ramsay Lodge; than which no more sustained and magnificent scheme of design and colour, no more vital symbolism has been produced by modern art in Scotland, indeed few such anywhere.

The first of these panels presents the awakening of Cuchullin—Youth arising in his Strength and its opening Possibilities. Next, Fionn wrestling with the King of

Norway—type of physical energy and struggle upon the Heroic level. Beyond this, we come to the decisive spiritual adventure of Youth, and to the right service of Age and Experience towards its guidance, in the picture of the old Merlin rowing the young Arthur to grasp Excalibur from the mysterious hand which raises it from the lake.

For obvious reasons of stage-craft primarily, yet for inner reasons also, the different but kindred legend of drawing the sword from the stone has been preferred here. The call to youth, the openness of opportunity, the uniqueness of supreme achievement are here again emphasised, indeed in no myth more strongly. But the story is of no mere individual success. The defeated rivals, so little considered in all the ordinary stories of the struggle for existence, of yesterday, or of to-day, are here reconciled with their victor ; and by him in mutual generosity incorporated and ennobled into the fellowship of the Round Table ; from which each in turn sets forth anew upon some worthy and appropriate quest.

Yet for the Arthurian, as for earlier and later Celtic heroes, the story ends with a sad refrain, of ‘how the heroes went forth to battle, but they fell.’

Hence a scene of Viking victory ; not, however, to commemorate mere conquest by force or guile, but as the appreciation of a new type of poetic achievement. One of our calmest historians, Mr Bryce, reckons ancient Iceland, in the golden moment of productivity of its Saga time as only inferior to Athens and Florence.

These warring races evoked in each other some of their highest qualities ; and each communicated to its adversary something of its own. The Sagas, Scandinavians tell us, show no little trace of Celtic impulse and influence ; while the heroic adventurousness of Celtic chivalry gained

intensity from its Berserk antagonists ; and in its very ruin, impressed the conquering might of the Norsemen, and refined it towards more spiritual ends. Hence in fact the incorporation, in Ireland and Highlands alike, of conqueror by conquered.

After the shadowy Ossianic and Arthurian cycles comes the more historic Columban age ; with its vast impulse through Britain and northern Europe. Its scene thus fitly begins with the setting-up of the great cross, and ends with the sending forth of missionaries to all the northern lands. Here in fact the long University history of Scotland truly begins, (or shall we say begins anew ?) with this Columban ceremony as its typical graduation.

Of the many services of these missionaries to civilisation our pageant expresses three. First the Latin hymn sung by the Monks commemorates the introduction of rhyme from Gaelic into Latin, and thence into other European languages. It is not always remembered that this salient characteristic of modern poetry, as distinguished from classic, is the gift of the Celtic bard turned chorister.

Secondly, the rude coracle is introduced to recall how it was the Columban zeal and devotion, and not fisherman's experience nor pirate's daring which developed what seemed to these the miracles of 'sailing against wind and tide.' Their skill thus educated and encouraged Norseman and Briton towards their mastery of the seas, and their zeal carried them forth on explorations the most adventurous ; so that many ages later, Columbus was fortified not a little for his great quest by the tradition of St Brandan.

Important as were the missions of Iona, successively to Inch-Colm, to Holy Isle and even to York and Oxford, their influence was greater on the Continent. St Gall, Ratisbon, Vienna and most others of the many historic Scottish Monasteries and Colleges of the Continent were

thus founded. That these are no mere shadowy memories, but enduring achievements, was well recognised a few years ago in the celebration, by the great metropolis of Vienna, of the foundation of the Scottish Cloister, which is to this day central upon its town plan, as of old in its spiritual life.

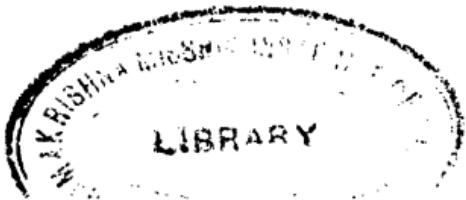
Yet this long line of international influence and achievement had an even greater result; for this Celtic influence at once culminates, ends, say rather dissolves into the larger world, with the tale of Charlemagne founding his schools of Paris, by help of two scholars who continued this long tradition, Alcuin of York, and his fellow from Holy Isle.

In conclusion then, a word must be said for Celtic studies as truly classic, and that for more than Highlanders; indeed in certain ways second only in significance and value to those of Greece herself, and deeply connected with them. Old English stories begin but vaguely, with 'once upon a time'; but the Celtic 'when Beauty, the daughter of the King of Greece, came to Erin.'

In the present commemoration of University Hall its old and warm friend Professor Blackie must naturally be remembered; and this beyond the Blackie House named after him. Nowhere better than here may his vivid insight and vital initiative, and these upon the highest university levels—those in which the spirit of language, the life of civilisation, are again raised above their letter and detail—be commemorated, than for that championship of Celtic studies to which we owe their introduction to Edinburgh University. To develop these studies, even if it may be to win primacy in them from Berlin or Vienna or Paris, from Cardiff, from Liverpool, even from Dublin itself, is surely a legitimate ambition for Scottish scholars.

The recent reopening and present restoration of Iona are plainly of far more importance than Scotland has yet commonly realised. In all our stormy history there is but one single figure whom all sections, divisions, classes, faiths of this much divided land have each accepted as representative—St Columba. His life by Adamnan, as regards its literary significance, was the first of that long line of biographies in which Scottish writers have since so often excelled, witness in recent times, Boswell, Lockhart, Carlyle. Columba's later biographers, Episcopalian or Presbyterian, find also in him their true exemplar; while the latest biography, the most widely appreciative of all, is due to Mr Victor Branford, once of this Tower, and since a pillar of the Sociological Society, who no less appropriately interprets Columba with his complex qualities, high aims and rare success as having been the foremost sociologist and psychologist of his day.

Among the many civic suggestions of our Outlook Tower, and amidst its endeavours towards the improvement of Edinburgh in the recent Cities and Town Planning Exhibition, was the proposed statue of St Columba, by Prof. Portsmouth of the Art College. This might fitly stand at the head of the Lawnmarket; for here is not only the very spot where Columba may most probably have preached, but where he is again needed to stand to unite the separate yet kindred denominations whose three Assemblies meet around; and these in renewing sympathy with the many other churches and centres of good will and fellowship not far away.



**MEDIEVAL**

Harun receives Ambassadors and Scholars from Europe, India and China.

Omar Khayyam.

Abelard and Heloise.

St Benedict and his order: Monks and Nuns.

Templars and Hospitallers.

The Coming of the Friars: Dominicans and Franciscans.

Foundation of first Oxford College (Merton).

Devorgilla founds Balliol College.

Bruce founds Scots College, Paris.

St Andrews, Glasgow, and Aberdeen Universities are founded by their Bishops.

The Great Fair.

Strife of Barber-Surgeon and Herbalist—Origin of Medical Schools.

Mohammedan Merchants bring in MS. of Aristotle to Michael Scot. Their Discussion (clerical and lay) arouses Medieval University.

**Mohammedan**

Only second in importance to the transformation of the Roman Empire by the Barbarian invasions on the one hand and by Christianity on the other, is the influence of the next great religion, that of Mohammed. For this combined a glow of convictions, a passion of missionary endeavour comparable to those of the best days of Christianity, with an accepted discipline of daily life such as the Christian laity have never so generally attained. Applying all this to war, it became sacred; and thus it reached an intensity of invasion and a success in conquest far surpassing those of the Barbarians in Roman times, and only paralleled by the Crusaders at their best.

In our slipshod modern way we too often confuse the different races and cultures of India: but we are still more prone to think of the Mohammedan world in terms

of the Turkish Empire, with its mingled iron and clay : we forget the golden age of Arabian spirituality, the silver period of Moorish culture and art : although, at least with Sir Walter's *Talisman*, we have recovered memory of the floating silk and damascened steel of Saracen chivalry.

Yet every historian brings before us the glories of the Eastern and Western Caliphates, and explains how these arose, primarily from geographical conditions like those which had divided the Roman Empire into East and West. Bagdad and Cordova were thus capitals of the highest rank ; and each for learning and refinement no less than for power. Of all their many great rulers, he one who has most fully impressed the European imagination is the Eastern Charlemagne, 'the good Harun-al-Rashid,' delight of story-tellers and poets in east or west, and from the Arabian Nights to Tennyson. Here we see him in his Court, receiving Christian ambassadors and scholars sent by Charlemagne from Aachen, and by the Byzantine Emperor, Mohammedan envoys from Cordova and from Teheran, pundits from Indian potentates and mandarins from the Celestial Empire. Our Edinburgh Mohammedan students, both Egyptian and Indian, to whom we owe the conception as well as the execution of this scene, have thus fitly expressed their historic glories, and the width of their world-perspective.

Sole star of all that place and time,  
I saw him in his golden prime,  
The Good Haroun-al-Rashid !

To this scene moreover they add its contrast, at once artistic and philosophic, in the tragic solitude of Omar Khayyam ; with his utter pessimism, his disillusionment with power and with philosophy alike :

Think, in this batter'd Caravanserai  
 Whose Doorways are alternate Night and Day,  
 How Sultan after Sultan with his Pomp  
 Abode his Hour or two, and went his way.

Myself when young did eagerly frequent  
 Doctor and Saint, and heard great Argument  
 About it and about : but evermore  
 Came out by the same Door as in I went.

Vanity of Vanities : All is Vanity. 'There's nothing new, there's nothing true : and it doesn't matter.' Everywhere in East or West, in past or present, the student's Faustus-quest thus meets with Mephistopheles. Happily his story need not end there ; a third scene is needed to balance the two preceding, with their thesis and antithesis ; but this we leave to our Mohammedan actors and their poet some day to supply in their own way. Indeed with one school of interpreters they tell us that Omar himself does this, and with no ordinary wine.

### Monastic

Though so much has been said of the initiatives and achievements of Celtic monasticism, it must none the less be recognised that it was far surpassed, and justly outlived by the Order of St Benedict ; which indeed inherited its foundations, as at Iona and Dunfermline, and in Germany also. As the Columbans replaced the Druids, changing their orientation from west to east, so Benedict's first monastery fitly replaced the outworn shrine of Apollo upon Monte Cassino, which became henceforth a far greater Iona ; in fact the most exemplary and influential centre of the whole monastic world.

This was thanks to its 'Rule.' This, to a life purified by the three-fold monastic vows, and by their associated regularity of discipline and devotion, added an intensity of

higher studies, which by its products since as well as before the Reformation, has made 'travail de Benedictin' the proverbial expression for the very acme of thoroughness and conscientiousness even in the least clerical of academic circles to this day.

What is the explanation of this rare efficiency? Why the still enduring pre-eminence of this great Order? No other institution of the western world has gone on so long, produced in many different centuries and countries such a large proportion of eminent character, or so continuously maintained a high standard of studies and of teaching. Though their numbers are now comparatively small, their resources limited, and their contacts with outer life and thought necessarily in various ways restrained, this standard has not been lost: and the writer, as through life a wandering student through universities and colleges of many types and lands, and certainly far from prejudiced by antecedents, studies or other interests in favour of either monasteries or their teaching, must yet from personal knowledge and in common fairness confess that for plain living and high thinking (and this by no means exclusively upon traditional lines), every university, college or school he has yet known might learn much from the nearest house of Benedictines.

In such rare survival there must plainly lie some corresponding fitness. Other orders and denominations have been pious and devoted. Other organisations, and these lay as well as monastic, and reformed as well as Catholic, have been studious, learned, thoughtful, eminent in teaching; while the black monks have obviously had their faults and their misfortunes, and with both their ups and downs. What then has been the Benedictine secret? Has not their unique endurance lain in that wise element of their rule which trained them to productive labour? The most effective of land-

reclaimers, farmers, gardeners in the early middle ages, they developed as master-builders in later flowering times, witness our little 'Gothic Parthenon' of Melrose. Is it wonder then that they also became active students, efficient and inspiring teachers also?

This cloistered culture, which to so many of us may seem remote from our modern life, and at best so abstract in its spirituality, has struck its roots in nature and labour, and these both deep and long. Our modern universities, with their colleges of agriculture, their schools of architecture and fine arts, their faculties of science, are recovering this twofold secret. With these our faculties of arts and divinity and music, our training colleges and the rest may claim to be representing other elements of the old monastic rule; and each and all, in the modern specialised way, may here rival or there surpass its historic achievements. But whoever is now looking forward, beyond the modern tangle of specialisms and specialists to their needed harmony in thought, their needed union in associated life, in individual culture, and in surrounding usefulness, will have done with those hackneyed gibes at monastic failings and shortcomings, which, whether exaggerated or well-founded, have too long been withering both the Protestant and the anti-clerical soul, and will apply his mind towards renewing something of the monastic achievement upon his own segment of the modern spiral.

Hence this exordium. Whoever recalls the occasion of the present celebration of what are still but mere beginnings of an associated life and also of a little tower of synthetic studies, in a city and university each chilled by centuries of excessive individualism, and amid whole encyclopædias of specialism left to alphabetical order alone, will recognise that this is a time for our appreciating these high exemplars of the past.

Of the Benedictine nuns who follow, and whose convents since their foundress, Benedict's sister, St Scholastica, have been often more numerous than his monasteries, enough here to point out how the medieval culture at its best was fully open to women, and with no little results.

The Templars, from our present standpoint, are here commemorated neither for the valiant crusading which was their glory, still less for the riches and the pride which provoked their undoing ; but rather for its pretext, their venturesomeness into fields of thought, and modes of expression, outside the established traditions of Europe.

With the Hospitallers we are on simpler ground ; for, by the foundations their name commemorates, they prepared the way for what are at once the most fruitful and the most academic of modern philanthropies. They led the way in hygiene also ; some historians have credited to their efforts the main reduction of leprosy in Europe.

### **Origin of Universities**

Nowhere are the roots of culture in folk-culture, and the origins of its higher institutions in popular ones, more manifest than in the Origin of Medieval Universities ; for these, despite their great debts to the cloister, were essentially lay institutions, arising in the life of cities. The word 'universitas' of old implied a gild of any kind, of bakers or butchers, or any other craft, as well as of what we now call a profession, like medicine and law.

Instead then of laying so much stress as historians have often done on the legal gild of Bologna, or the medical one of Salerno, we start here amid the manifold activity and fun of the medieval fair—say characteristi-

cally that of Montpellier ; which since Roman times had been the meeting-place of the roads from Italy, and Spain to Paris. Through the motley crowd of market-women and customers, pedlars, beggars and children, pass the ecclesiastical and knightly personages above referred to. Then arises a dispute between the barber-surgeon and the leech ; but this not merely for precedence, as recently in Edinburgh, but over treatment also. Another leech or drug-vendor looks on attentively, and takes notes. We may take him as that wandering Scot, Bernard Gordon—‘Gordonius the divine with his wondrous Lily of Medicine’ ; for both man and book are still remembered at Montpellier as among the earliest glories of its ancient and famous school, which was in these early days the very metropolis of medicine, and with these of pharmacy and botany. Inspired by this historic heritage, it has renewed this pre-eminence once and again, until our own times, in which it has again high efficiency, and in all three together.

Central to the story of University Origins, however, is that of the main Faculty of Arts ; and towards these essential beginnings two famous incidents are selected.

First, Abelard, the great teacher and speculative thinker of the eleventh century, passes with his pupil Heloise ; though into their tragic love-story, which has left so deep a record in literature and even in popular memory, we need not enter here. The fair is now at Paris, and next a century and more later ! Moorish merchants arrive at the fair, bearing strange manuscripts which none can read, until the arrival of Michael Scot, astrologer to the Emperor Frederick II, whose Arabic studies and Mohammedan sympathies had not a little disquieted his contemporaries. Thus were discovered the works of Aristotle ; for these though lost to Europe had been conserved and discussed by Arabian and Jewish

commentators of no small acuteness. Thanks largely to Scot's translation of these, (dramatically expressed in Mr Duncan's picture in *Ramsay Lodge*, to which we here refer since no stage could adequately reproduce it,) arose a discussion of unprecedented activity. For since neither the convincing logic of Aristotle nor the authoritative teaching of the Church could be set aside, the task of reconciling them was undertaken by innumerable eager and brilliant minds. Clerics and laymen thus developed into schoolmen and wranglers, at first in the most distinguished senses of these words, and next with their defects also.

This fruitful thirteenth century is also remembered by the 'coming of the friars'—Dominicans and Franciscans especially. Though at first to the monks but as were our earliest Salvationists to a dignified and cultivated established clergy, they rapidly acquired learning and produced ability and even genius, and thus outshone the old orders, as for that matter why may not the Salvation Army some day also do?

Our Dominican types are therefore Albertus Magnus and his pupil (St) Thomas Aquinas, whose 'Summa' soon became the authoritative manual of Catholic theology; indeed is again so, and perhaps more than ever. Our Franciscan is his antagonist and critic, Duns Scotus, 'the subtle doctor.' Their discussion upon our stage, with its gathering students, is thus an essential expression of the rise of the University of Paris; and this speedily became, as again and again in later history, and now once more in our own day, by far the most populous centre of learning in the world, the most influential also. Of this most initiative and metropolitan of universities and its influence much might be said, both from the general point of view and from the Scottish one. That no less than seventeen of the Rectors of the University of Paris

in these early centuries were Scots is thus a significant detail. As its students came from far and near so its teachers wandered, finding welcome and audience in the schools of the towns they settled in. Such 'university extension centres,' as we should now call them, became the natural germ of new permanent universities, as at Orleans, Oxford, and so on ; just as again in our own time has happened at Dundee, and in various English cities.

Thus, though the legend of the foundation of Oxford University, or, even more circumstantially, that of University College by King Alfred is of course a patriotic fiction, it is not impossible that Alfred may have founded a school in his day, and St Frideswide in hers ; also that Theobald d'Estampes, a rival of Abelard, and traditionally the earliest Oxford teacher, may thus have been attracted to the city. At any rate in the next century the Dominican teaching tended to prevail in Paris, and the Franciscan at Oxford. To them Duns Scotus returned, and a quarrel, obscure in detail, and doubtless of mingled nature—how far scholastic, national, or merely of town and gown, we need not now enquire—led to a secession of the 'English nation.' With them came also a large proportion of the Scots, who doubtless tended to side with Scotus, and who had as yet no quarrel with England.

At first the students were in lodgings, and mainly of the humblest at that. But partly from difficulties with the townsfolk, partly through the need of further economies, as well as of the desire of fellowship, Halls of Residence arose—at first on a smaller scale than our present Edinburgh beginnings, or at best like Riddle's Court ; while the lectures and discussions took place in the old building of the Schools, of which a contemporary

drawing survives, showing even less accommodation than our little Outlook Tower.

Given energetic leaders however, alike for studies and for residence, the illustrious series of College foundations began. First Walter de Merton, ecclesiastic and scholar, idealist and statesman, established the great college which still perpetuates his name, and of which the surviving simplicity of its old dormitory and library no less rewards a visit than does his magnificent chapel.

The connection of Oxford with Scotland was soon rendered more permanent by the foundation of Baliol College by Devorgilla, who is also remembered by the noble ruin of Sweetheart Abbey, and by the Old Bridge of Dumfries. But after her ill-fated son, King John Baliol, had been crushed by Edward I, and succeeded by Robert Bruce, the independence of Scotland had to be maintained—and this intellectually and spiritually, as well as by the material forces of the Franco-Scottish Alliance which was thus necessitated. Hence Bruce founded, or rather renewed, for the Scots at Paris the famous College des Ecossais. This as rebuilt from its medieval ruin by the Bishop of Moray in the sixteenth century, is preserved in good repair by the French Commission of National Monuments. It well rewards a visit, and not merely on these historic grounds, or for later Jacobite associations, but also because its recovery by the Scottish Universities can and should now be arranged for, and this in ways helpful to each and every interest concerned. Oxford will retain its manifold advantages and charms, but our need of contacts with the continent generally, with France and with Paris,—in our day, as of old, the intensest and on the whole, the most educative of Universities and cities, remain none the less the paramount desideratum of our Scottish Universities. Kelvin was aroused to his life-work in

youth by Carnot, and Lister by Pasteur, just as were our Scottish painters from Barbizon ; and analogous impulses are still available, as every wandering student knows. It is of hopeful memory that the first beginnings of Collegiate Residence in Paris nearly twenty-four years ago, were actually in relation to our Edinburgh movement. Thus the historic process goes on, ever-revolving.

While Catholic historians of the Reformation recognise that its violence and its excesses in Scotland were not unconnected with a decay in the Church deeper than in most continental countries, Protestant historians for their part loyally commemorate the statesmanship and culture-services of not a few of the Scottish Episcopate. Bruce's Primate of St Andrews was doubtless not unconnected with the founding of the College des Ecossais ; and we are on sure historic ground in here commemorating the establishment of the three senior universities, St Andrews, Aberdeen, and Glasgow, by their respective Bishops. Our dramatic licence, in telescoping these events of succeeding ages into a single scene, has its compensation in emphasising the unity of the medieval order, and at its best.

Even the briefest appreciation of medieval learning must recall its naive yet magnificent, simple yet complete, visualisation by Simone Memmi in the Chapel of Sta. Maria Novella at Florence. Symbolic figures of the Trivium and Quadrivium—Grammar, Logic, Rhetoric ; and Music, Astronomy, Geometry, Arithmetic—are here enthroned, each in her niche, and with her most illustrious exponent seated at her feet. Here in fact are 'the Sacred Seven' till lately so familiar in Scottish educational phrase. Before we leave the Middle Ages for the splendid Renaissance which so disdained them, and for the

Revolution which has so caricatured them, let us—from the standpoint of a later age which again begins to understand them—recognise that this antique and abandoned synthesis had more in it than is commonly remembered. Suppose a medieval scholar were to return and inspect our existing colleges and schools. Might he not report that our public schools preserve indeed the grammar of the Trivium, but without getting far with logic and the rest? And that our business schools, starting at the opposite end of the seven, have marvellously developed the arithmetic, but with corresponding loss to the rest? At Oxford he would find the Trivium in full operation, and not without continued glories; but would he not ask,—What of the Quadrivium? To Cambridge, with its unprecedented development of mathematics, he would give full credit for half or even three-fourths of the Quadrivium; but what again has become of the central figure in our picture of the essentials of a complete education—that of Music?

The medieval education, with all its faults, had thus virtues lost by the renaissance, and yet more by the encyclopedia. Our incipient education, which seeks to recapitulate and interpret the essentials of all phases of the past, is thus more just to it, and again appreciates its heritage, though less uncritically than did the romantics. The reaction they provoked is thus escaped from; the service they rendered is retained. Thus our heritage from history becomes winnowed.

## RENAISSANCE

*Faust*

Faust as Alchemist mingled witchcraft and science.

Faust as traditional inventor of Printing.

*Lorenzo the Magnificent*

Court of Lorenzo.

Lorenzo, with Artists and Scholars ; reception of Greek Fugitive Scholars : printing of classics.

Protest of medieval Pedant ; triumph of press ; and of vernaculars, medicine and science (expressed by Paracelsus).

*Scottish Learning*

Scottish Standard bearer with trumpeters.

Courtiers, including the poets Dunbar and Henryson, Gavin Douglas, Provost of St Giles, Elphinstone, Bishop of Aberdeen etc. are marshalled by the Lyon King of Arms to receive the King and Queen, who enter in procession, followed by the Courtiers and ladies named below.

Dunbar reads verses of *The Thistle and the Rose*.

Prince Alexander enters with his tutor hitherto ; then Erasmus : Erasmus shows him books, and they depart for Italy.

The King rejoins Queen and Court, and all retire in procession.

Queen Mary and John Knox. Parish Schools.

James VI enters with George Buchanan, Arran, the Admirable Crichton, and George Heriot with jewels.

Preceded by the City Halberdiers come the Provost, Bailies and Councillors of Edinburgh, with Lawson (Minister of High Kirk), and Rollock (first Principal) with Second Master and Scholars.

The Provost presents the Charter. The King requires Buchanan's persuasion, but signs it. The Provost presents the Minister and the Principal.

The Scholars applaud and sing *Gaudemus*, in which the whole audience joins.

**Faustus**

The long and difficult transition from the Middle Age to the Renaissance might be traced on many lines. Popular tradition and dramatic precedent have alike centred on the striking figure of Faust, and this rightly —first as expressing that vague yet active fermentation of medieval science towards its renaissance and modern states of which the labours of the alchemists were so characteristic.

Some legends and dramas present Faust as dreamer and self-deceiver, as tempted and misled, as egoist, charlatan, and evil wizard, and send him even to the ultimate tragedy. Yet again we see in him a type of science, struggling through hypothesis and error towards the light of knowledge and its applications in power.

Again he is shown us as the culture-hero who repeats the advance of Cadmus, by that invention of printing which so speedily became central to the new movements of the age, those of renaissance and reformation alike.

These varied aspects are therefore suggested in our opening scene. At first he is alchemist and wizard, in quest of both life's secrets, the elixir of life and youth, the secret of love as well. His magic circle, his witch companion, his attendant alchemists, and his vivid experiment make this side of his story plain.

With a fresh inspiration, and its renewed efforts, the invention of printing henceforth becomes associated with his name as at any rate one of its foremost pioneers, and his craftsmen set out upon the many wanderings and yet more varied influences which so rapidly transformed history, and to this day are accelerating its movement more than ever.

These humble origins are for each age the same ; a new touch with nature and discovery of fresh secrets, a new step of labour and its transforming skill. These centre round Faustus, and make him a veritable Promethean, inaugurating a new era.

### **Lorenzo the Magnificent**

The next scene shows this great transition more advanced. Florence, which had been in so many ways the foremost of medieval cities, and which had produced so many of its great types of art and thought, even to the culmination and synthesis of both in Dante, had

also been most conspicuously undergoing the economic transition from a medieval to a renaissance and in fact essentially modern economy. That is to say, she had outgrown her natural agricultural region, and developed as a great city of arts and manufactures, of commerce with its imports and exports, of banking with its vast co-ordination of industry, and its financial overlordship of them all. All this on many successive levels—not only civic and regional, but inter-civic, involving first the many powers and states of Italy within its ramifications, thence extending into Eastern and Western lands.

‘The borrower is servant to the lender’; thus the purse ever outreaches and controls the sword. Hence in each such city, and more or less in every age, there arises the powerful and many-sided combination of wealth and directive intelligence; and these at times blossom: the wealth into splendour and public magnificence the powers and discipline of mind into magnanimity, wisdom, statesmanship. Hence Solomon for Israel, Pericles for Athens.

It was this evolution which repeated itself in Florence and, fully begun by Cosmo, called *Pater Patriae*, culminates in his grandson Lorenzo, called the Magnificent.

First then we have the joy of youth and life and love, the splendour and brilliance of a patrician and cultivated society, not yet byzantinised into a formal court. For even Lorenzo, though master of his city, and thus one of the great powers of Italy, was still, like Augustus or Pericles, studious to appear no tyrant or dictator, not even to claim the honours of a prince, though thus all the more fully utilising his situation as at once the millionaire and the chief magistrate of what was still nominally a republic.

His versatile powers and sympathies made him at home in all the worlds which in duller times and cities fall separate. He thus combined the conduct of business

and of politics with the pursuit of learning and the cultivation of poetry, and penetrated an easy pleasure-loving society with an eager interest in literature and a passion of art.

He thus appropriately enters with Leonardo da Vinci ; who shows him the model of a coming masterpiece, and sees *La Gioconda* for his culminating one.

He is followed by Politian, already the glory of the University of Florence. Recovering a vast range of classic interests, from the thought of Plato to the Pandects of Justinian, his influence upon his own and succeeding centuries is only surpassed by that of Erasmus himself.

Florence had long been in contact with Constantinople and its scholars, even before their dispersal by its fall. The entry of the Greek scholar with his manuscript, its approval by Politian and Lorenzo, and the handing of the MS. to the printers, are typical steps of this great movement.

The protest of the surviving medieval pedant against 'this invention of the enemy, this new and damnable Greek,' as it was later phrased by a reluctant Oxonian against Erasmus, soon dies away. It is succeeded by the triumphant and jubilant confidence of the Renaissance, here expressed in a second and later *Faustus*—Aureolus Bombastes von Hohenheim, of strangely mingled record under the name of Paracelsus. His baser element, of self-confidence exaggerating into charlatanism and brag-gadocio, survives in the word 'bombast.' Yet his idealism and inspiration, his high effort and tragedy, have been generously sung by Browning. His mysticism of the plant world became a new folk-lore, long diffused and even now scarcely vanished ; but his services to chemistry and medicine are unforgettable. Thus, when as was his wont, he slapped his sword-hilt with the boastful challenge that it contained more medicine than

all the schools of learning, his boast was literally true: for in this he was wont to carry the mercury and the opium which have since been such real resources of modern medicine, and which mark his emancipation of medicine from the mummy powders and kindred preparations of the medieval past. As one of the very first academic teachers in the vernacular, he also deserves the grateful remembrance of the student.

### Scottish Learning

Our scene now shifts to Scotland—to the brilliant Court of James IV, the most distinguished of a long line which with all its failures in kingship, has rivalled in culture the Medici themselves, and is certainly without other parallel among the dynasties of Europe.

There is a time for everything, and hence our trumpeters and flaunting standard-bearer are fully in their place for a moment of legitimate pride—albeit this was too long continued, and led to the utmost fall at Flodden.

But as yet all is sunshine. In the waiting group of courtiers are the poets Dunbar and Henryson, the former not only the outstanding type in history between Chaucer and Spencer, but to this day recognised as the rival of Burns in his intensity of imagery and of Swinburne in his intricate word-music.

The King with his young Queen Margaret (Tudor) enters with due magnificence under their canopy of state to an audience of ambassadors and courtiers; and Dunbar then reads to them his 'Thistle and the Rose': while the printers whom James introduced into Scotland go on working quietly in the distance.

After this expression of the pomp and brilliant luxury of the Renaissance, with its appreciation of the living poet—which later periods have lost amid their idolatry

of dead poets' books—comes a quieter scene, yet a significant one. James's son Alexander was by this time a well-grown youth of no common parts : he was destined by his father for the Church, to become as soon as might be Abbot of Dunfermline, and thereafter Primate of St Andrews, perhaps even Cardinal.

Hence the King has sent letters to his ambassadors and correspondents abroad to seek for a 'man well versed in the new learning' to be Alexander's tutor, and travel with him to Italy. The answers are said to be still preserved in the Register House ; and one of these especially recommends 'one Erasmus of Rotterdam,' who was chosen accordingly.

As a matter of fact Erasmus did not come to Scotland, and the youth was sent abroad under the charge of his old tutor to meet the new one. But this licence may be pardoned here, since the essential fact remains that Erasmus' own education, and through this the world's, were advanced by this journey to Italy.

The youth returned, a credit to his master ; was duly consecrated Abbot—but the next year followed his father to Flodden. But for his untimely end Erasmus might probably enough have come to St Andrews, and Scottish studies might thus have profited by him, no less perhaps than did those of Oxford and Cambridge.

The next scene—that of a meeting of Mary and Knox—avoids their political and religious contrasts, and commemorates what was perhaps their happiest meeting, and the one most creditable to both. To call their business either a grant by Mary, or a rescue by Knox would savour of the controversial : enough here to note that both parties agreed to the application of funds derived from ecclesiastical foundations to that establishment of the Parish Schools, of which the long services to Scotland are so well known as to need no exposition here.

### **Edinburgh University**

The Foundation of Edinburgh University must naturally be a conspicuous feature of this Pageant.

The young king's tutor, George Buchanan, was reckoned in his day, and indeed long afterwards, scarce less highly than had been Politian or Erasmus in theirs. But his scholarship was really of a very different order, and his great and long literary fame has been mainly due to his conspicuousness as the last eminent figure in the long line of Latin poets.

His main importance has been as an educationalist ; above all as our real founder here. And though his royal pupil became far more pedant than poet, his unusually thorough training in classics became the source of many advantages to English Universities during his subsequent long career as King of England ; and hence doubtless contributed not a little to make Oxford the royalist capital of his son's unhappy wars ; and thus to strengthen its conservatism since.

Returning however to our scene, a main feature of its historic and permanent interest, and this in various ways both for good and ill, is the granting of the University charter, not to an independent corporation of graduates and students, as in medieval universities, and like Oxford and Cambridge to this day, but to the corporation and city of Edinburgh. Hence arose the name, long official, 'Our Tounis College,' commemorated by its civic historian, Mr John Harrison, in an excellent little book. Of the poverty through loss of pious donors and otherwise which this arrangement involved, and of the frequent crippling of its studies by deplorable methods of election of its teachers, as through other limitations of its municipal governing body, much might no doubt be said. On the other hand much is also to be said of that effective and educational correlation of people and school, of university

and city, of which after all we have had much, and of our at least partial escape from that utter separation of Town from Gown which has long been such a main drawback of Oxford. Moreover, as our final scene will seek to show, this co-operation is again more than ever renewing.

### Decline

For the long Decline of the Renaissance, scenes are needed ; though time may not permit them. First, Browning's *Grammarians Funeral* for its noblest appreciation ; and *Les Femmes Savantes* and *Les Précieuses Ridicules* for its treatment by the comic muse.

Then, for its mere dullness and pedantry, Professor Dryasdust. He was by no means confined to the humanities, but might be chosen from any science also. Most plainly perhaps he might be symbolised as a botanist, first with flowers all dessicated, and breaking them up ; thereafter teaching from their catalogue only.

For secondary education, Dr Whackem, with his birch flourishing above his grammar, might violently assault the Schoolboy of our Prologue.

Last of all should come the piteous figure of Miss Prig, with her *Mangnall's Questions*, her 'accomplishments and use of the Globes.' For she expressed the senile survival of those splendid Renaissance ladies, with their cultivated appreciation of all the arts, of languages both classic and modern, and even of the sciences also. For though she had forgotten it, one of her globes commemorates the adoption of the new astronomy as in no small measure through the open-mindedness of women to ideas, while the terrestrial globe recalls the generosity of the queen who sold her jewels to fit out Columbus.

## ENCYCLOPEDISTS

*Paris*

Salon of Julie de l'Epinasse, — a gathering of notable Encyclopédistes.

Reception of David Hume and Adam Smith.

Pavane (arranged by M. Crosmer).

*Edinburgh*

Gathering of Edinburgh Notables at Adam Ferguson's. Arrived of Robert Adam (with Model of University Building). James Watt (with model of his Engine) and Robert Burns.

Meeting of Burns and Scott.

*Germany*

Immanuel Kant on his daily walk.

Goethe and Schiller.

The Brothers Humboldt.

The Brothers Grimm: Philology and Folk-Lore.

Froebel and his Kindergarten.

Apotheosis of Beethoven.

**The Paris Salon**

Each new social, intellectual or educational progress needs more than tradition and continuity. Its best good fortune may be its difficulties, involving a corresponding effort or even rebound. The artificialisms and restraints which culminated in the age of Louis XIV thus evoked the correspondingly thoroughgoing protest. The critical and constructive movement of the Encyclopædistes who preceded the Revolution, is thus the germinal point of most of our educational and intellectual world to-day, as well as that of our economics and politics.

Our illustrative scene is therefore chosen at that great moment of history which was the completion of the *Grande Encyclopédie*. The scene is laid in the salon of Julie de l'Epinasse, the Aspasia of a new group of philosophers, truly Athenian. For, though not attaining to the stature of the three mighty men of Hellas, they had Voltaire for questioner, Rousseau for idealist and Diderot for a new and comprehensive realism. Every great movement, Hindu mythology tells us, involves first the destroyer of the outworn past, next the breath of a new creation, then the power of conservation also—

the work of Siva, of Brahma, and of Vishnu. And of their three-fold spirit, applied to past, to present, and future, what three moderns have had a more decisive share?

In each such social medium, of vivid thought and brilliant intercourse in their fruitful interaction, the spirit of Athens returns; and the Muses become again a living presence. The introduction of the dance is thus no mere artificial brightening of the scene, but a true expression of it, as in each previous scene where this primal muse has aided. For the arrival of two of our greatest fellow-countrymen and fellow-citizens, David Hume and Adam Smith, this dance is peculiarly fitting; since for lack of Musement both their works have suffered; and in this our Scottish life, society and education are still too much lacking. Our previous insistence on the importance of Paris, beyond even Oxford or London, for the education of the Scot, is surely here vividly confirmed, and in greater matters as well as lighter ones. For few international contacts have been more effective and productive in any country than this new meeting of France and Scotland. Hume's philosophic influence was thus fully brought to bear on France; while the nascent economics of the Physiocratic School was thus brought home to Scotland, there to be transformed anew into the *Wealth of Nations*.

### **The Edinburgh Salon**

In this Encyclopedic and Philosophic age Scotland is once more in Europe as of old, one of the Great Powers of Culture. The names commemorated in this scene of Edinburgh notables towards the close of the eighteenth century are but the most salient of an era of brilliance which was intellectually only second to that of Paris itself, and, as we shall see, first in the

world in matters material and practical. The contact with elementals is again here plain enough; the economists with industry, the chemists with nature, the physicians with life and pain. Burns here in Edinburgh with his poems, and beside him William Adam with his model of the University building—the greatest architect since Wren, to whom our city owes even more than does London,—are more closely connected than we commonly realise, largely from loss of that good Germanic word, which may mean either peasant or builder. James Watt, it is worth noting in this connection, was the son and pupil of one of the last of the old wrights, ready for either a house or a ship as opportunity might determine.

Of other individuals of this group much might be said. The social vision, which, applied to the past, makes the historian, and to the present, the economist, next needs continuity and comparison between the two. Hence, instead of historians and economists, great though these were, we especially signal Fergusson with his *Study of Civil Society*, as contributing not a little to lay the foundations of sociology—a work in which Kames, Monboddo and others were also participating.

But all this illustrious company was, on its own frank confession, outshone by the brilliant passage of Robert Burns. His genius and his strength—for all such contemporaries recognised in him the thinker (albeit undirected), the man of action (albeit unemployed), as potentially even greater than the poet—afford surely a conclusive expression of our ever-recurrent thesis and leit-motif, that of the rise from nature to thought, as from labour into song.

For these reasons not one of all our scenes of academic foundations and culture-achievements is so characteristic of the inwardness, the spiritual essence of the true

University—that of the torch and its continuance—as the simple yet happily-fateful incident recorded by Scott, and here presented. It is that of Burns' brief encouragement of Scott in his boyhood—with but a single arousing glance, a single kindly gesture—yet aiding him not a little towards his succession to the bardic primacy of Scotland, indeed well nigh of the world.

When this high possibility of spiritual communication between maturity and youth becomes realised—as realised it soon will be with the in-coming of psychology, and its transformation of our at present too mechanical and external education-mills and examination-machines—a new era will have opened. And this with a corresponding increase of productivity—through the arousing and applying, instead of the present wasting and stunting of genius—which will transform our universities and cities, and not Edinburgh least of all. This approaching uplift may rival or surpass even in its economic valuation, let alone its spiritual significance, any or all of our material inventions.

We are here interrupted by a protest, and reminded that we have to be 'practical men' now a days ! Blessed word ! After this self-gratulation a modern speaker and audience are alike hypnotised, to give forth and to swallow the crudest or thinnest of theories, the basest or the most baseless, even down to the short and easy formula of the Bullish philosophy itself—which at present so peculiarly poisons the very countrymen of Newton and of Darwin, and the no less inexcusably duller Scots who follow it—the bold and amazing theory that there are 'no theories !' It is time then to do full justice to this practical man, and therefore to take him at his very best.

Upon this scene then he sees his two spiritual parents. For whom will any practical man recognise as his

fellow, save him who bears the sacred stamp of the unfraternal brotherhood of modern affairs—the Machine—upon his back, his head, his hands ; and who has likewise the mystic sign and pass-word, ‘the Wealth of—Individuals’ stamped upon his brow, and thrilling within his bosom.

To James Watt and Adam Smith then our practical men own and boast their succession ; and this rightly. This James is their true King, him whom they serve ; this third Adam their sole priest, whose doctrine they obey. Since ‘all clear ideas are true’ (so far), let us make these yet clearer, and to a higher pride. As from Tuscany and Florence there radiated the transformations, practical and intellectual, of the Renaissance, so from this little Mid-Scotland, even more than from Lancashire and Birmingham, its kindred provinces, came the Industrial Revolution, with its yet more sweeping world-transformation, both material and theoretic.

First of all from Glasgow, henceforth the veritable world-capital of the modern age ; since Birmingham and Bermondsey, Brooklyn and beyond were henceforth its obediently mechanical suburbs. But it was in Edinburgh that its theorisings were perfected, and in such meetings as of this evening.

The model young craftsman, who had made the steam-engine practical by inventing the condenser, did so, as practical men are apt to forget, at the express instance of his Glasgow University employer, the professor of natural philosophy, who had vividly aroused him to its possibilities. Very naturally and properly, even necessarily, he next brought his machine over for the admiration and approval of the Edinburgh philosophers, and of these now the more abstract and long-sighted the better ; and therefore not even of Adam Smith, but of Dugald Stewart above all.

Efficient practice and lucid theory thus co-adjusted,

the modern age was perfected. Its mechanical industries, its economic theory became henceforth authoritative in all senses of the word—material, mental and moral. In educated parlance, which recognises that men do not live by machines alone, this system of life is called ‘Utilitarian,’ since thus the doctrine is expressed as determining the life. Those of the primary castes, like labourers and capitalists, with their echoes, whose work determines the doctrine, call it ‘Practical.’ But these come to the same thing.

In the completeness of this correspondence of action and thought—of the machine so practical, and the thought so utilitarian—great and logical developments were naturally effected, even up to evolution by ‘the all-sufficiency of natural selection.’ They had forgotten only one thing—but the one needful to action and thought alike—Life. Therefore it is that their whole machinery is now so conspicuously breaking down ; as after all unpractical. For the same reason also the corresponding theory has foundered ; proved futilitarian in short, as Lord Rector Carlyle and his students, Ruskin above all, so clearly saw, so passionately proclaimed.

From this union of practice and theory, and while it was potent, three whole practical generations of practical men have come and gone ; but it is now time for the fourth to go. Other practice and other theory are claiming the stage in their turn.

### **German Culture**

Pressure of work and examinations in this busiest term of the year has prevented that cooperation with the German department of the University which in more ordinary circumstances would have been so cordial and efficient. But it is gratifying that for this important group the co-operation of the Edinburgh

German Colony has been obtained. This group of scenes thus gains, as preceding ones have done, through presentation by members of its own nationality, full of sympathy and knowledge.

German learning might of course readily occupy a whole Pageant of its own ; and even in selecting scenes to illustrate the encyclopedic and modern age, our limits compel vast and arbitrary omissions to be made. Thus the great Frederick and his companions do not appear ; nor Lessing, Winckelmann and their illustrious comrades of the Aufklärung. We begin with Emanuel Kant, on his daily walk, quietly ruminating a revolution in thought comparable to that of Copernicus.

After this single, but supreme and initiative type of German Philosophy, comes Goethe. He meets Schiller ; they renew that vivid discussion of their ideas and plots to which each owed so much ; and may stand for a moment, a laurel between their hands, much as they now do in their monument at Weimar.

Now come the brothers Humboldt. Alexander, the traveller and geographer, and Wilhelm, the scholar and jurist, stand respectively for the sciences and the humanities, which German studies have since so eminently advanced. They may be taken as the characteristic types of the modern German University movement, and this respectively in its encyclopedic comprehensiveness and inquiry, and in its actual educative organisation. Hence they fittingly sit to-day in Berlin in marble effigy on either side of the portal of what has been probably on the whole the most initiative and influential University of the past century.

Next come the brothers Grimm, with their great grammar, huge dictionary, and many texts—works of stupendous erudition, of the foremost importance in the great science of philology, in which Germany has so

long and conspicuously led—indeed probably surpassed by no other learned labour and thought since Erasmus.

Yet philology, like philosophy, is ‘not harsh and crabbed, as dull fools suppose, but musical as is Apollo’s lute.’ Grimm’s famous Law in fact turns upon fineness of ear, detecting the unity of words and languages, hitherto veiled to the eye by the varieties of the letter. Comparative philology is but the ear reuniting languages, which tongue and pen are ever differentiating. But while the eye is pre-eminently the organ of intellect, the ear is above all that of emotion. Thus detailed scientific observation and inquiry, and still more the intuition, insight and reason needed to reach unity beneath details, are ever directed and concentrated by emotional intensity, broadened by sympathetic imagination. Of this psychology of science, though all manner of instances might be given from Archimedes to Darwin, the brothers Grimm afford the most dramatic of examples. For these two old professors and librarians, in whom the life of erudition culminates, are likewise the founders and masters of folk-lore. In them the extremes of learning and life, of nature and culture, so repeatedly illustrated throughout our Pageant, most fully meet. In all the long history of education, and of its communication between age and youth, none like these two old sages have so fully kept alive in themselves the heart of the little child ; and hence none have touched it so fully—and for other lands and tongues as well as their own.

Hence the sudden return of nature-shapes from the primitive scene, of fauns and nymphs from the Greek, of fairies from the Celtic world. These, with the types too of Grimm’s distinctively Germanic stories, fitly express what is nothing less than one of the great turning points in the history of education.

This becomes more plain as the next group enters,

that of Froebel with his kindergarten of happy children ; and preceded by his forerunner, Pestalozzi.

This great educational revival is not confined to childhood ; it is beginning for boy and girl in school, for students at college also. School workshops and museums, excursions and festivals are increasing ; so also college laboratories and seminars, Greek plays and the like are all advancing, as part of those great kindergartens of a larger growth which we call School and University, and which lead by so many ways into that largest one, of the World in its activity and life. It is participating in this movement and in seeking to contribute to it that our Halls and Tower, our present Pageant also, have their meaning and reason of existence.

This long Pageant of the Past thus culminates for us as it began, not with learning, but in life. Not with a world grown old, but with childhood and youth, with age in rejuvenation along with them. As evolutionists—humanists, educationalists and naturalists together—it matters little whether we enter it with Grimm or with Froebel, with Goethe or with Darwin.

This meeting of maturity and childhood, of past and future, with which the many retrospects of our pageant are fitly closing, needs expression through music rather than words. Hence our last name—not only amid the glories of Germany, but of the whole world's heritage—is that of Beethoven. In him a vision of the world, a passion of life, vast as Shakespere's, a power of evocation like Homer's, find utterance in creations no less glorious than theirs ; and in the high perfection of an art which at the time of their inspiration was still but in its infancy.

History is thus no mere death-mask, impressive symbol of the past though that may be. Its commemoration is no mere wreathing with laurels, right and necessary though

that also be. It is the hearing of the voices of the past ; and more—the continuance of their music. More still, its variation also, to meet the fresh situations and new themes of the present and the opening time.

Thus once more is returning for us the Greek education of music ; and this in its Greek fulness of meaning. Hence, beyond all other coming developments of our universities, what is as yet the smallest of their faculties, that of music, will increasingly permeate and influence the whole.

## THE PRESENT AND THE FUTURE

### *The University*

Procession of the Faculties.

Alma Mater.

### *The City*

The City of Edinburgh.

Her Colleges and Craftsmen

### *The Future*

#### **The University**

How shall we represent in our masque the Learning of the Present ? From the university point of view the answer is simple—by the procession of the Faculties, customary at graduations, and increased for larger festivals, like the recent Quincentenary of St Andrews, at which the brilliance and variety of academic colours outshone alike the splendour of the soldier and the plumage of the dame. Here then, of course upon our smaller stage and scale, the representatives of the faculties enter, each headed by a symbolic figure bearing an appropriate symbol.

Is this however, the Present ? Yes, so far as that is simply what universities, even more than other prosperous institutions, are apt to think it—the Past continued, or at most differentiated and increased. Where, however,

is the other element of the present—the vital one—that of the Future being prepared for, and met?

One symbol happily there is, in the common past of Universities, and of the very flower of all their truest rhetoric: one unifying retrospect, summing the present, expressing the future—Alma Mater, with her many children, buried, living, and unborn. To enthrone here then, is the first act of the faculties, the recognition of their unity still little realised among their long-separate gilds, their far-dispersed specialisms.

Who is Alma Mater? A figure from far beyond our academic past; and indefinable, Protean, beyond all her sex. First she is Eve herself, still holding out the apple of knowledge, and offering each of us its fruit. For one faculty she is the Wisdom of Solomon, for another the Wisdom-goddess of the Parthenon, or again the matron Roma, sending forth her sons. She appeared as the Sacred Wisdom in the Eastern Rome; and for the monastery-colleges of Columba and Benedict she was the 'Mother Church' of the West. The discussion of how she might be accorded with her who inspired Aristotle's synoptic vision was the beginning of the medieval University. The Renaissance platonised her for a moment into its vision of perfection; and thence she faded into forgetfulness, from which only at high moments of festival her name is recalled.

Meantime the encyclopedist dissects her apple with a more and more mathematical or microscopic minuteness, which it is no wonder the philosopher fails to puzzle together again. The educationalist sweetly promises its fragments to the people, while the pedant and the bureaucrat conscientiously substitute its husks. The people perish for lack of knowledge, and most of all, where there is no vision.

Yet Alma Mater is also Sibyl, and with vision; she

is oracle with counsel ; hence besides marshalling her elder faculties, she calls for those of the Future also. Thus enter new colleges and institutes ; first those of nature and labour, brought in by Science, physical and organic, with their applications ; as of Engineering, civil, mechanical, electric, of Agriculture, Horticulture and Forestry. The encyclopedist and utilitarian days when labour was thought apart from beauty, and thereby kept so, are now ending ; and a great College of Art has arisen among us. Already, like her elder sister of Glasgow, she is of stature and performance not inferior to those of the established faculties, and is able and willing to aid them each and all. So her painters and sculptors enter, with designer-craftsmen of many materials and masteries ; and, organising them all, the architects—with their historic studies to-day, their city-designs for to-morrow. This youngest of the great faculties, though still unincorporated amid its seniors, (and as yet with but a student here and there in common) is again, like the university of old, of municipal even more than of State origin, and is thus peculiarly ‘Our Tounis College.’

### **The City**

The Mother City therefore appropriately enters, with all state befitting the historic capital ; Lord Provost and Magistrates, Council and Halberdiers. Then those who grant their dignities, and claim their service—the people, in their many crafts and occupations, and followed by new and coming gifts to education ; among which, noblest of all, is the projected College of Music.

Alma Mater and Edina, Mater Civitatis, enthroned side by side as type of influence and of authority, spiritual and temporal, have thus no idle dignities—or mutually exclusive at that, as in those evil days

of pedant colleges and philistine towns, which followed the slow dessication of the renaissance and the sudden uprush of the industrial age—but a great re-opening task of co-operation, vast as civilisation itself, and well nigh co-extensive with it. They beckon to a new school-boy and set him in the midst between them. Alma Mater signs to the faculties ; and each sends over her graduate—divine, teacher, physician and the rest—to the city. She welcomes them each and all ; and sends them among her people : then rises and returns these gifts no less generously ; pointing to her colleges of Technology, Fine Arts, and Music, to her crafts and professions, humble and high together.

For the electrician is a new Prometheus ; and the smith ever a more skilful Daedalus, sending out youth equipped even for flight. Thus craft and science, town and gown progress together. For symbol of this union, what plainer than that of our foremost faculty, of medicine and surgery, with its hospitals, or best of all their civic association and development, into public health.

Both University and City were lately represented, and by their highest, at the funeral celebration of their greatest teacher and citizen, Lord Lister, one honoured in his life by nation and world alike, and henceforth immortal with Hippocrates. Yet what was his great work in its essence, its principle, its origin ? A tanner's boy, brought up in the use of antiseptics, divines their significance, extends their applications : that is Pasteur. A young surgeon, aroused by these, specialises them anew to his own task ; thus renewing the old-world surgery of 'the shepherd, with his tar-box by his side.' This direct touch with nature and with labour is after all in principle the same ; well-nigh as simple as the charwoman's and sweeper's, indeed continuous with it,

upon its homely domestic levels and its humblest street-level no less. Thus the scavenger is no longer of pariah caste, untouchable ; he is henceforth a working bacteriologist, important and esteemed, a lay brother of the Order of St Pasteur, those modern Knights Hospitallers, with whom we have been mourning, in Abbey or in Cathedral, at the burial rites of their Grand Master.

Thus science aristo-democratises, as well as art. All social service is one ! all work illuminated by thought is of the University ; and the head of the National Health Service may well be as proud to wear the badge of his brotherhood of the broom as is the general of his victorious sword, his orders of the past or present.

Yet of all the many links between labour and learning, University and City, that of so many scenes of our Masque, the printers, is perhaps strongest of all. To strengthen this is a prime task ; for printers, publishers, writers and readers alike. If the University be not simply Carlyle's collection of books, that at least is a veritable power-house of the University. To organise and supplement our scattered Edinburgh resources into a Library system, not merely academic, there popular, there corporate, collegiate, and so on, but civic and national also, would be to have this great power-house for the city's industries no less than for the student's activities : acting and reacting daily, and in innumerable ways. Hence the National Library for Scotland is boldly suggested among our many models and plans.

As a final symbol of the unity of labour and learning, and of civic and cultural progress together, there here reappears that ancient banner of the Edinburgh craftsmen, 'the Blue Blanket,' now also identified with that civic Review which is the youngest of the many contributions of Edinburgh to periodical literature, but not the least significant.

Our University Hall of Residence may here

also be presented : and its various houses, still of modest scale, but increased twenty-fold from its beginnings of a quarter of a century ago, have but to continue at an even much more moderate rate of progress to make this a residential University City of no inconsiderable collegiate scale within the opening generation, and with the regeneration of no small area of historic Edinburgh, and the improvement of other quarters of the city to boot. The associated Outlook Tower—as a germ and beginning of an Institute of Sociology and a School of Civics, which has been growing up these many years also as another side of the same movement—may also be submitted to University and City as a further point of co-operation between them ; and this indeed the latest of its many experimental activities, this present Masque, is a new endeavour to strengthen. So many hundreds of citizens and students cannot thus work and play together, as all concerned have done, and then disperse as they were before : fresh possibilities, projects, even co-operations are already arising, which may bear fruit in their turn.

Thus although University and City came in separately upon our stage, they go out together ; and with our whilom schoolboy, now a student-citizen, as in later life he will be a citizen-student, as banner-bearer, leading the way, with a child also, perpetual symbol of the Future. Citizens and faculties similarly merge ; yet thus, instead of losing their individuality, they are creating the latest and greatest of faculties, that of Citizenship. From this fresh culture-developments must needs arise ; and so on in ascending spiral—our grey City and University ever renewing their own life and vigour as they enrich and widen, deepen and brighten that of youth. Thus between group and individual, dream and deed, goes on the unending Pageant of Life and Learning. Vivendo discimus.

## SIGNIFICANCE OF THE MASQUE TO THE STUDENT

EACH great uplift of humanity, each emergence of a new race, a fresh culture—in short each main evolution in history, in East or West alike—has arisen in some fresh orientation to the two poles of life. Not to the material only, not to the spiritual only, but to both together. There is always a step of material progress, a fresh contact with nature and with labour. Yet with these there arises a related expression of ideals, in art and in philosophy, it may be even in symbol and in religion. Fire and light thus progress together.

Each such uplift of a new age thus finds expressions which are characteristic, which seem unique in their individuality. Yet in essence they are deeply akin, even when remote in time or place.

Prometheus with his civilising fire ; Zoroaster with its spiritualising interpretation. Hence Chinese and Roman, at opposite ends of the earth, but alike in their grasp of agriculture and communications, have each found their reward in well-being and in justice, in social life and organisation, and in extent of peaceful rule. Hence too the parallel renunciation, the ascetic and disciplinary rule, of monasticisms, Buddhist and Christian.

Such parallelisms of activity and mentality, and with this even of individual career, from land to land, age to age, are often so close and striking to have been imagined as literal individual rebirths, or more sublimely expressed as divine and redemptive avatars. Each begins with a new touch with nature and humble life, with its obscurity and poverty, passes through dangers and temptations, wanderings and struggles, towards victory, and this at highest reached only through martyrdom.

But the main historic parallelism in which our Pageant of Learning naturally culminates, is, that with each re-

newing culture-epoch arises a renewed aspiration towards fuller knowledge and power. Hence it has been since the earliest origins of old ; Eve with her apple, Prometheus with his fire. Yesterday new doctrines of energy and evolution ; to-day a new vision of life and of mind in evolution together : to-morrow the co-ordination of all these, in civic life and social uplift, in individual vision and achievement also.

As for the initiate and adept, so for the student in his long novitiate. Each new period has made on him its new demands, asked of him some fresh variant of the sphinx riddle, which he must face anew. With such new situations, difficulties and problems, fresh disciplines and austerities, renunciations and concentrations, are demanded of him to meet them. At one time the silence of Pythagoras, or the meditations of Plato ; again the encyclopedic searchings of Aristotle, the tireless observations of Pliny. The way of initiation must ever be difficult and irksome, beset with spiritual dangers ; and that of achievement also perilous, steep, and long.

The toils of the modern student—under encyclopedic burdens unprecedently heavy, and with alternate goad and barrier of examinations—partly educative and helpful, partly also hieratic, imperial and bureaucratic, like those which helped to sterilise Egypt and arrest China of old—are thus inevitable and even appropriate to his particular moment in the long and broken ascent of learning ; since for him as yet the encyclopedic, imperial and professional burdens have been increasing. Indeed as yet so much faster than any lightening of them, that but few everyday students in any university, too few even of their teachers, as yet realise that relief is approaching, and this on various lines.

Here then the significance of this *Masque*. In the first place it is a spectacle, a pageant for a festal occasion,

to which a group of fellow-students and their friends have ventured to invite their University and City ; and have sought to entertain them with a succession of scenes, enough to offer to every one some points of interest. Yet these are no mere phantasmagoria from the vast book of history ; but a selection of scenes of culture-interest, and more. They are an attempt to shadow forth the long Mystery-Play of the Ascent of Man, with its interaction of races and civilisations, of institutions and individuals. Hence these scenes have been not only accompanied by explanations, but these burdened with so many theses. One more then for the student-reader ; one which seeks to lighten the preceding ones by unifying them.

With each opening age of progress, and amid the fresh minds who venture to embark upon it, there ever appears not only a new direction and intensity of specialism, but also a new vision and adventure towards synthesis. This too is expressed in Eve with her apple of knowledge ; in Prometheus wresting fire from the jealous gods. The Hindus with their vast philosophies and comprehensive symbolisms, Egypt in her monuments and her hieroglyphs have recorded the same magnitude of quest. From age to age Israel has renewed the searchings after Unity, as do indeed so many of her children to this day. Above all, Hellas in her golden moments, in her foundation of sciences, of philosophies, of arts. Socrates with his questionings, Plato with his archetypes, Aristotle with his descriptions ; these and every other philosopher worth the name had breadth and fulness of aims, would fain enter and be at home in the whole universe of observation, reason, discourse. So the Greeks not only discovered all the main thinkable modes of high activity in the Nine Muses ; they clearly discerned their unison within the complete, the Apollinian life ; above all therefore in the collective life. This expressed its ideal city in the real one, and thus created Athens.

Though the perfect synthesis, as a goal of intellect, be individually unattainable, each new sympathy of its seekers ever creates some new social grouping ; and notably among these, the University of each age at its best. Within this each individual energy is fused with others ; a collective genius thus appears. Hence the spirit of Athens or Jerusalem of old ; of Florence in one age, Paris in another, of Germany in another. Hence too such 'spirit of Oxford,' 'spirit of Edinburgh,' and the like, as these have had at their best, or may be again creating.

Where then do we stand here in our own time and university ; what may be our place and possibility in this transmission of this inextinguishable torch, as it flickers and leaps from hand to hand ?

It is not only Moses and Solomon, Plato and Aristotle, who have renewed the struggle for completer knowledge, and for its application as wisdom, but an immeasurable company of faithful minds, in each and every race and age ; from eastern sages to western druids, and thence onwards. Since these dim druids, and the brighter age which succeeded them, the restless thought of Scotland has never wholly slept. It shared in arousing the meditations of the medieval theologians, the ambitions of the Schoolmen, the search of science. Even the wizard dreams of Michael Scot, apart from his academic achievements, were those of Roger Bacon, of Faust and Paracelsus. Active groups like Lorenzo, Leonardo, Pico, and Politian, fruitful examples as they were for whole colleges of humanists, for academies of scholarship and of science, were not without their parallel in the Scotland of the cultivated Stuarts ; nor had these many more brilliant names, old and young, than George Buchanan and Admirable Crichton. As the torch was handed onwards from the Renaissance to the Encyclopedists, our historians and discoverers, surgeons and physicians,

inventors and explorers, have fully shared and often lit the way amid the manifold specialisations of modern universities. And not in specialisms only. Of our many seekers for synthesis, from this the youngest of Scottish seats of learning some have taken the high abstract road, from Kant to Hegel; others the historic, from Vico and Cordorcer to Comte; others again the scientific, from Lamarck to Spencer; and in each with leaders not less illustrious: witness Hume and the Scottish philosophers; Scott and Carlyle, giants among the historians; and Darwin for the evolutionary sciences, which are now transforming all the rest.

Against such wide quests there has been a reaction; and more immediate specialisms have had for a generation their needed turn. But now once more, and here as everywhere, the high quest of philosophy is being renewed: no longer in the old logical and abstract ways, but with a freshened approach and method—that of Life—life individual and social. For this our university and city present an environment of as stimulating a variety, as sharp an antithesis of life and death, as history or geography can show. Witness obviously that struggle of life and death in disease which is our foremost mastery, and in which here in these very years advances are being made not unworthy of reckoning with those of the past. Witness and scarce less obviously, the same struggle in each field of social life around us—institutional, educational, social, industrial, economic, political, religious. Where, then, can we find a university and city better worth living in—that is, thinking in, working in—and why not, next also, thinking for, working for?

But what good is all this to me? asks the wearied student of to-day—over-burdened with examination tasks as he is, ‘fed-up’ as he so physiologically expresses it, in his prevalent mood of plaintiveness, unsuccessfully disguised by would-be cynicism. The hope which so many generations of us brought to and even brought away from our

universities now too often with him but makes for anchorage towards that *licentia obliviscendi* which is so common a pass degree, even too frequently the honours one also.

Yet once more, as alert students know, the new tide of progress is flowing. The advances of the sciences of nature and of their applications, which have been the main achievement of the past century, are now being complemented by corresponding advances of psychologic interpretation, and of social idealism. Thus again we return to the life-centred philosophy and morals which are re-appearing : we are no longer at the mere mercy of cosmic forces, nor the mere victors or victims of individual struggles as we were but lately taught : but are becoming conscious, as in each great phase, of high possibilities and powers. If so, may we not become as resolute to exercise them ?

Again the student asks, 'How will this affect me ? Whatever new views may be coming in, I have to go on with my special bit of work.' Assuredly : to know everything about something is a prime duty. Yet the broadest meaning and message of this pageant of many cultures, is that he may learn best who also learns something about everything, and to whom, as of old, nothing human is foreign. No one surely who has shared in our pageant, whether as spectator or actor, will fear that any of the many studies of the University, ancient or oriental, classic or medieval, renaissance or modern will thereby suffer ; but will agree that all might be notably advanced if each of their respective exponents would more fully express the wonder and beauty, the spirit and significance of their subject to the others.

Yet, as Basil Valentine has it in his *Triumphant Chariot of Antimony* (the radium of his particular search), 'the shortness of life maketh it impossible for one man thoroughly to learn antimony, wherein every day something of new is being discovered.' True ; truer to-day

of course than ever. Yet the complemental saying of Leibnitz, albeit a far more productive worker, and in many special fields, is truer still—‘the more a science advances, the more it concentrates into little books.’ Each generalisation, each notation, brings a new mastery; as Edinburgh of all places knows, since Napier’s invention of logarithms has been reckoned the most potent of all time and labour saving devices, multiplying the student’s immature powers beyond those of a hundred astronomers.

But though such mental instruments fully compare with the material victories over time and space and energy which are the common knowledge and pride of our era, all these together are still but the abstract and the concrete fields of a single Muse, *Urania*, and this but in her cosmic outlook. The other eight muses may be no less helpful, if we are willing: each opens her more than royal road up the long hill.

In a word then, Art generalises. Art alone supremely generalises; and all generalisation is a form of art.

Education is thus uniting with Art towards mutual service. The assimilation of the vast heritage of knowledge which observation, research and thought are ever accumulating, and which, without a corresponding reinforcement of our methods must increasingly overpower the student, depress, even repel him, may thus, through the media of the arts, by help of the muses, become again a vivid and a joyous initiation. As already acknowledged, members of each race and nation here represented have taken their part in our *Masque*; so with members of each faculty, and of many of their departments, as of the City, her burghers as well as teachers and pupils of her colleges and schools. Have not each and all been thus preparing for a fuller and better presentment of their own standpoints and interests than has here been possible? By collective efforts such as these we may increasingly keep pace with the vast growth of knowledge, and again

take the generalisation of 'all things to be our province' ; and interest ourselves in histories, literatures, languages, sciences, incomparably beyond the present too depressed ambitions of the student, and all this with health and pleasure increased, with freer, fuller and stronger application to life and use. In the epoch of City Development and of University advance on which the world is entering, and for which routine methods, dispersive studies and bureaucratic controls are no longer adequate, we may thus not lag, but lead.

#### ENVOY

So far our collective endeavour towards a Masque of Learning ; and an end of this individual exposition—alternately too copious and too condensed—of some of its many meanings. For such favour as the Masque may find in its spectators' eyes, the thanks are due to its many and willing helpers, as performers or as organisers out of sight. For defects and limitations other than of space and time, and for redundancy also, its deviser must accept the blame. Success is scarcely to be hoped in a first endeavour at once so modest and so ambitious—on one hand to brighten what is but a small, almost a domestic festival, compared with the larger life of University and of City ; yet on the other, boldly to suggest the possibilities which are latent in a fuller presentment and interaction of studies and life, of learning and citizenship. These, during the past years—so few for the larger life around us, but so many for its individuals—have been the residential aims of University Hall, and the studious and constructive endeavours of its Outlook Tower : and now, at the close of this celebration and its revels, the daily tasks of the continuance and the development of these beginnings of a collegiate system enter upon a new period of difficulties and of hopes.

*Nor monkish order only  
 Slides down as field to fen :  
 All things achieved and chosen pass,  
 As the White Horse fades in the grass,  
 No work of Christian men.*

*And though skies alter and empires melt,  
 This word shall still be true :  
 If ye would have the horse of old  
 Scour ye the horse anew.*

*One time I followed a dancing star  
 That seemed to sing and nod,  
 And ring upon earth all evil's knell ;  
 But now I wot if ye scour not well  
 Red rust shall grow on God's great belt  
 And grass in the streets of God.*

G. K. CHESTERTON—*The White Horse*











